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"My Favorite Summer Tuck Tops"

by Ricki Mundstock

New For Summer!

This new "Summer Tops" pattern features 3 easy, short-sleeve sweaters in tuck lace and tuck stripes. Knit them in your favorite summer yarns to wear with shorts, jeans, slacks and skirts for casual wear, the office or an evening out.

There are 3 fancy neckline and sleeve trims to choose from.

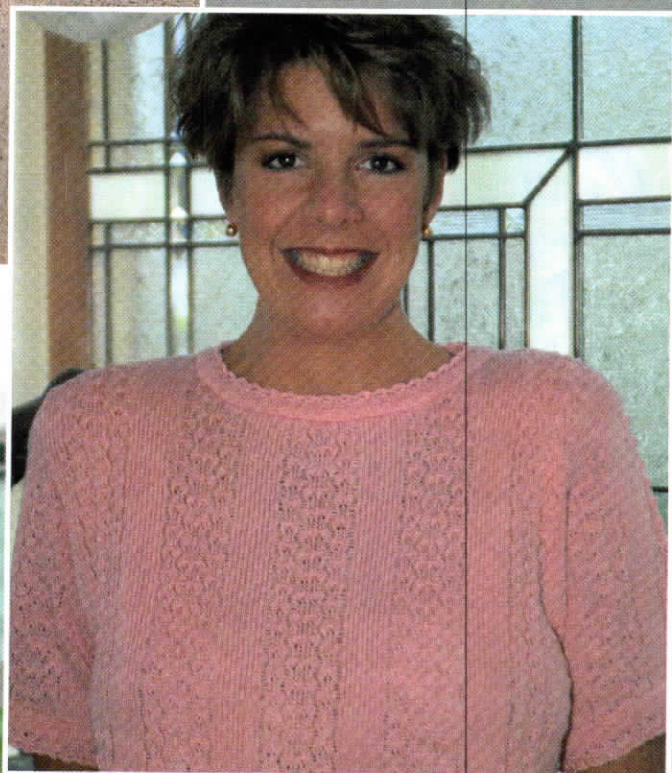
All 3 tops have short semi set-in sleeves and can be knit on all standard electronic & punchcard machines. Sizes 36 - 52.



"My Favorite Summer Tuck Tops"

Pattern - \$10.00

Pattern & Disk - \$16.00



Prices will vary depending on exchange rate and customs requirements.

Magic Cable Patterns Available From:

Knitmates, West Sussex, U.K. 01342-718575

Joan M. Roberts, Highlands North, S. Africa 011-882-9851

Mrs. Val Payne, Dunedin, New Zealand 03-488-3511

Tanunda Woolcraft, Tanunda, S. Australia 085-623511

Carver Textiles, Calgary, Alberta, Canada 403-264-9276

Card-i-Knits, Inc., Hamilton, Ont., Canada, 905-389-9336

Knitting Machine Centre, Victoria Park, W. Australia 09-361-1044

Machine Knits Publications, Essex, U.K. 01702-348878

Diane Bennett, Bristol, U.K. 01275-810067

Reynolds Bros., Sydney, Australia 02-587-5020

Symaskineimporten, Aalborg, Denmark 45-9813-6585

Inquiries:

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Madison, WI 53705

608-238-3717/fax 608-238-6692

ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

Wow – what a bumper issue we have this month! It has kept us very busy but the start of the autumn season is always exciting, with so much to tell you about. Here, very briefly, are some of the September 'specials' you musn't miss.

* Yarns – what, where and how.

* Clubs – where to go for the outing, who gives a talk about what.

* Exhibitions – details of the NEC, free tickets for Alexandra Palace.

* Competition – for a £650 overlocker.

* Offer – huge saving on fabric paints plus free draw for ten give-away packs.

It's a pretty star-studded issue as you see but there's room too for your favourite features and some irresistible patterns which will get you back into the knitting mood even if you're still on holiday.

Here's to the brand new season – ready, steady, go!

Sheila

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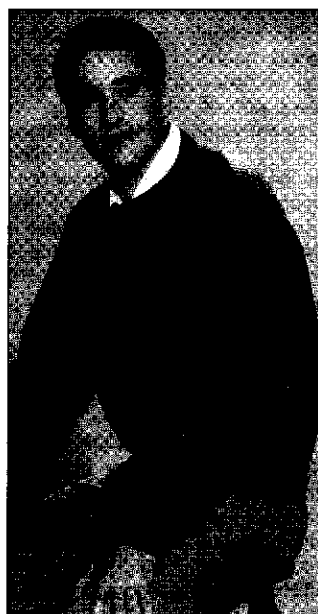
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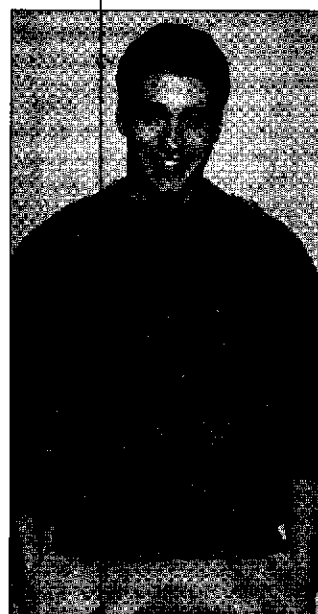
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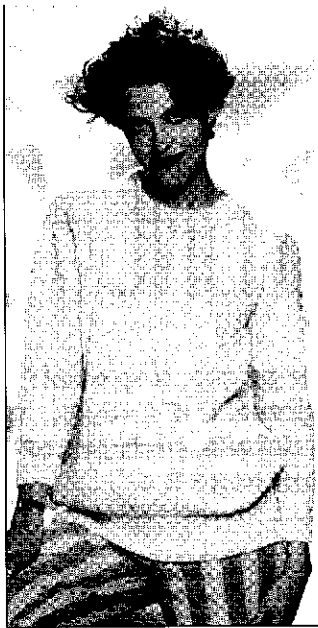
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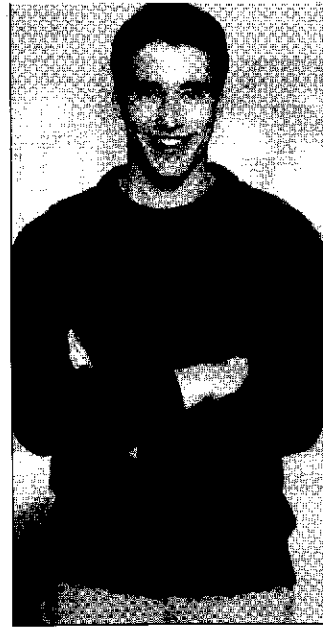
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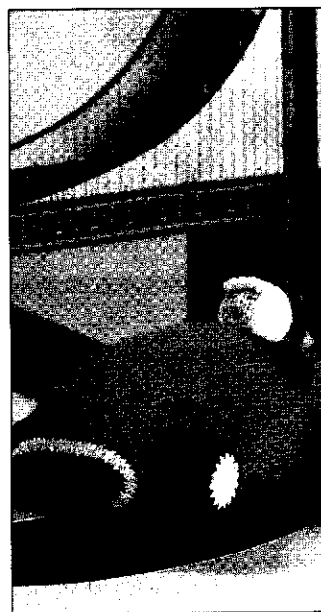
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(01628) 829815
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PHOTO CREDITS

This month's patterns were photographed
with the following accessories:

Page 33: Jeans, EASY. Earrings, LIBERTY.
Page 50: Skirt, P.T.A. Jewellery, ANGIE
GOODERHAM.
Page 51: Blouse, KAYS. Earrings, MONET.
Belt, OTTO GLANZ.
Page 54: Trousers, P.T.A. Earrings, MONET.
Page 60: Trousers, NEXT.
Page 61: Trousers, KAYS. Earrings, OTTO
GLANZ.
Page 64: Shirt and trousers, NEXT.
Page 70: Trousers, NEXT.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5 or . . .

Fax us on 01628 829816

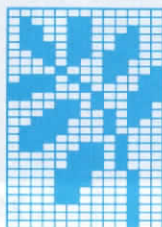
DIARY DATES

Nina Miklin will be holding another of her exciting yarn fairs this month. You'll find full details in the advertisement on page 9, but the dates are the 21st and 22nd September and the venue, the Victory Club near Marble Arch in London. However on 20th September, the day before the Autumn Fair, Nina will also be holding one of her popular 'finishing schools'.

The subject will be the perfect finishing of knitted garments and nobody knows it better than Nina. Take along a garment you're not very proud of and learn where it went wrong, or take an unfinished garment and learn what to do next. The fee for the course is £25.00 and places are limited, so call Nina right away for details. The telephone number is 0171-286 1532.

POWER RANGERS

Butterick have produced some new dressing-up patterns, following the success of previous designs. The Mighty Morphin Power Rangers can be a complete costume, just a motif on more everyday wear, or a fun cushion. Easy to sew and great fun to wear and own, all patterns include the appropriate contrast appliques, iron-on transfers and a full-colour wall poster. Price £4.75 from Butterick stockists and further information from Linda MacDonald on 01705 486221.



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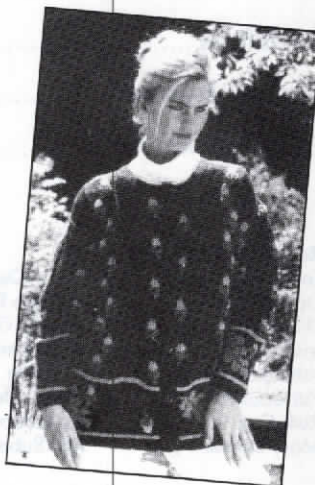
Sweden 08 35 0022 USA & Canada 203 651 2929



MARBLING KIT

Looking ahead to Christmas, the Readicut Marbling Kit enables you to create greetings cards, picture frames and mounts, co-ordinated gift wrap and tags, as well as decoration for fashions and furnishings. The kit cost £14.99 plus £1.00 postage and packing from Dept. PR312, Readicut Wool, Terry Mills, Ossett, West Yorkshire WF5 9SA. (Cheques made payable to Readicut Wool: Credit card orders, call 01924 810810.)

logue which is available from Readicut Wool at the above address. For further information, ring 01924 810811.

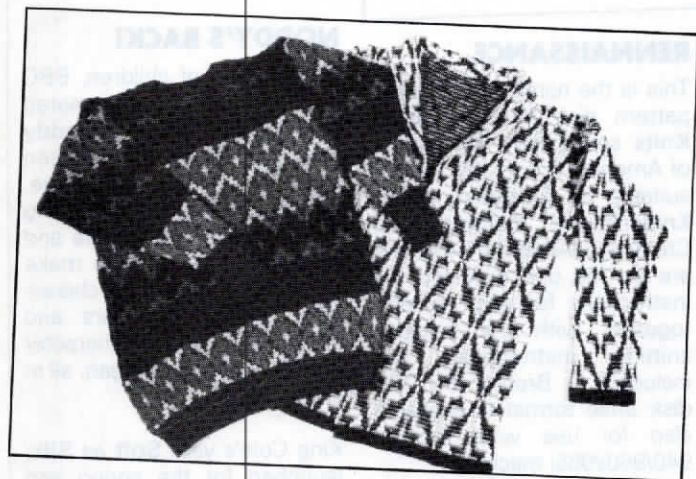


Also from Readicut - new designs in knitting kits include a decorative child's sweater with matching toy and an attractive bordered sweater. Don't miss the latest cata-

NEW E 6000 PATTERNS

We've recently featured some stunning patterns for Passap and Pfaff knitters, designed by **June Williams**. June's speciality is her inspired use of colour to make mouth-watering Jacquard patterns which have had readers with single bed machines, begging for 'translations'. Unfortunately, these are not available but June has now prepared a colour catalogue of her

designs for E 6000 machines. The patterns come with laser-printed sheets and instructions on sizing. The designs are for jumpers, cardigans, waistcoats, hats and baby shawls and blankets. The catalogue costs £2.00 (refundable on the first order over £10.00) and is available from June Williams, 8 Dee Close, Oakham, Rutland, Leicestershire LE15 6JT. Tel: 01572 756119.



Knitmates

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INSTANT KNITS

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Renaissance
collection

RENAISSANCE

This is the name of the latest pattern disk in the **Instant Knits** series from Knitwares of America. It is in IBM format suitable for DesignaKnit, Bit Knitter/Stitch Painter and Creation 6. All IBM PC formats are on the one disk and full instructions for each format, together with the sweater knitting instructions, are included. A Brother FB 100 disk drive format is available also for use with Brother 940/950i/965i machines.

Renaissance instructions are for sweaters knitted in Yeoman yarns and in four sizes covering a child to a large adult. The disk is imported by Angela Gordon and costs £17.50 direct from her at 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX. Tel/Fax: 01929 551073.

DISNEY LAND

Have you seen the eight absolutely delightful Disney characters in counted cross-stitch kits from **Royal Paris**? These great little kits (finished size 13 x 19 cm, 5 x 7 in), are available from **Coats Crafts**



stockists, for around £6.50 each. The kits of Micky, Minnie, Donald and so on, include white Aida fabric, stranded cotton and a thread sorter, needle, instructions and a clear chart of the character, all contained in a handy, see-through package. Knitters could adapt these designs to decorate children's knitwear. For details of your nearest Coats Craft stockist, ring 01325 365457.

NODDY'S BACK!

Still thinking of children, BBC TV has made a new animated series of Enid Blyton's **Noddy** and the books have been updated. A new 16-page, Noddy knitting book is being distributed by **King Cole** and consists of patterns to make toys of the three main characters, Noddy, Big Ears and P.C. Plod, three character sweaters and a cardigan, all in DK yarn.

King Cole's yarn **Soft as Silk**, launched for the spring and summer season, has just the right silky handle and lustrous appearance to be top fashion for autumn too. In reality the yarn is 100% acrylic and a 100g ball sells for around £1.79 so, as the yarn can be used for any King Cole DK pattern, this is a very inexpensive route to high fashion. For information and stockists contact King Cole Yarns, P.O. Box 30, Bingley, W. Yorkshire, BD16 2AX. Tel: 01274 561331.

EXHIBITION DAY

Saturday, 23rd September, is this year's exhibition day for **Knitmates of Crawley**. Keep the day free for it, as this popular event offers demonstrations, lectures and a fashion show as well as a chance to chat to the experts and other knitters and shop for the latest products. Tickets are £4.00, or £7.50 with a buffet lunch included and the exhibition is being held at **Thomas Bennett Community College**, Ashdown Drive, Tilgate, Crawley. For more information and tickets, please send a sae to: **Knitmates**, Unit 21, Rowfant Business Centre, Wallage Lane, Rowfant, Crawley, West Sussex RH10 4NQ. Tel: 01342 718575.

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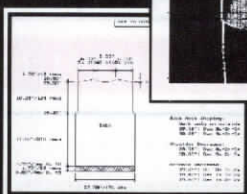
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IN ASSOCIATION WITH

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in the
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series

Woolley Soft Ware

Sue Woolley of Woolley SoftWare will be giving you a conducted tour around the most advanced knitting machine in the world THE SINGER 9000. Also spares and parts including books etc. for SINGER MACHINES will be on sale.

JACPACS

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and JACQUARD Knitting

Woolley Soft Ware

Terry Cotton of Woolley Soft Ware will be demonstrating the wonderful computer programme DesignaKnit 5 for machine knitters. He will enthral you with DPaint designs and show you how to put them and scanned images onto DesignaKnit 5. Lost?...then come and see, you will be amazed what a computer can do.

Forge Craft Creations

SWISS DARNING EMBROIDERY KITS FOR KNITWEAR

Our Swiss Darning kits have become one of the most popular forms of embellishing knitwear, combining the basic knitting and embroidery skills with creativity and imagination. These truly authentic designs by Sylvia Wynn are created by the shading and blending of colours. Take advantage of a FREE LESSON on the art of Swiss Darning with Sylvia and Brian. All the latest designs will be available together with all the patterns for the basic garments.

THURSDAY & FRIDAY - THE DAYS EVENTS

10.00am Complimentary morning coffee/tea
10.15am Introduction and welcome by Nina Miklin
FREE DEMONSTRATIONS AND LECTURES
10.30am Nina Miklin will introduce her new designs and launch the second Book in her 'KNIT TO FINISH' series
11.30am Sue Woolley on successful working with DOUBLE BED MACHINES

12.30pm Yvonne of JACPACS demonstrates the JAC CARD for Fair Isles and double bed Jacquards for Brother, Knitmaster and Toyota machines.
2.00pm Terry Cotton of Woolley Soft Ware on DesignaKnit 5 and DPaint
3.00pm Sylvia & Brian Wynn of Forge Craft Creations on SWISS DARNING and Hands-on Workshop.

FOR FURTHER ENQUIRIES PLEASE TELEPHONE NINA MIKLIN on 0171-286 1532 or SYLVIA of FORGE CRAFT CREATIONS on 01905 820482

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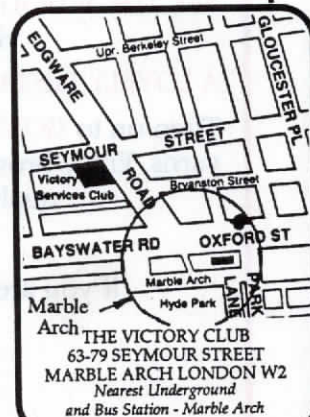
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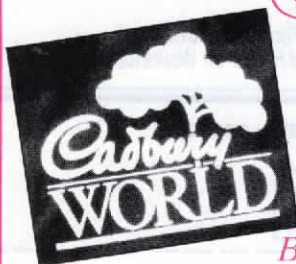
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C CLUB LINE

The new term begins this month for a host of classes and courses in machine knitting. Here are details of just some of them while there's still time to enrol, then it's back to club news, next month.

CHESTER

West Cheshire College are again offering courses at Upton Adult Centre, St. James Avenue, Upton, Chester.

Machine Knitting Techniques including the ribber, is on Tuesdays, 7.00 - 9.00 pm, starting 26th September. Machine available, or bring your own. Ring 01244 679170 for enrolment details.

At Queens Park Adult Centre, Handbridge, Chester, the course is:

Make the most of your knitting machine, including ribber and colour changer work. A machine and ribber are available at the centre. The course is on Fridays, 10.00 am - 12.00 noon, starting 29th September. Telephone 01244 679170 or 675468 for enrolment details.

Tutor for these Chester courses is Sue Champion, telephone 01244 880695.

HOUNSLOW

Tyson's Tuition Centre has some Master Classes with Janet Spink booked for the autumn. The programme is:- **Tuesday, 19th September:** Brother electronic programming, stage 2, including DesignaKnit.

Wednesday, 20th September: Brother Day; 'What would you like to know?' - any questions but only Brother knitting machines.

Tuesday, 28th November: 'What would you like to know?' - any questions on any Japanese knitting machine.

Wednesday, 29th November: Ribber and Jacquards.

All classes are held from 10.00 am - 4.00 pm at Tyson, 40 High Street, Hounslow, Middlesex TW3 1NW. (Near Hounslow Bus Garage and two minutes from Hounslow East underground station.)

Places are limited so ring and book. For enquiries, ask for Beverley on 0181-570 6790.

MOLD

Deeside College is running courses at: Bryn Coch Adult Centre, Victoria Road, Mold. Tel: 01352 759452.

Open College Network accredited course, single bed and ribber, is to be held on Thursday mornings with machine and ribber provided. Please ring for an information leaflet and enrolment details.

SOUTHAMPTON

Please contact: Adult Education, Totton College, Water Lane, Totton, Southampton SO40 3ZX. Tel: 01703 872323, or ring Sue Molsom, the tutor, on 01962 712771 for details of the following classes which are suitable for knitters with Japanese single bed, manual or punchcard machines.

Beginners class on Wednesdays, 7.00 - 9.00 pm, at Hardley Centre, Hardley School, Long Lane, Fawley, Hampshire, starting on 20th September.

One day workshop - Trims, Braids and Edgings - Saturday, 4th November, 10.00 am - 4.00 pm, at Totton Centre, Totton College, Water Lane, Totton, Southampton.

WARRINGTON

Adult Education - Lymm/Outrington Grammar School, Lymm, Cheshire. For further information on the following classes, please contact Mr J. Grace on 01925 753534.

Classes for beginners, or people who are just getting used to their machines, will start on Monday, 25th September with Joyce Monks

as tutor. Enrolment nights are 11th/12th September.

WREXHAM

The Groves Adult Centre, Penmaes Avenue, Wrexham, Clwyd, is offering a **Machine Knitting Techniques** course on Mondays. Please ring 01978 266375 for enrolment information and more details.

CITY AND GUILDS

The Creative Studies courses in Machine Knitting, Parts 1 and 2 are becoming more and more popular both with students and adult educational establishments. These and other popular certificate courses can be a first step in a career, a new direction or a means of extending a hobby. Most areas now have centres where students can gain certificates in machine knitting.

DARLINGTON

Darlington College of Technology has courses for C&G Machine Knitting, Parts 1 and 2 and also offers NCFE courses in machine knitting and ribberwork for all levels including complete beginners. New for this autumn is a NCFE course in hand knitting. Details of courses from the college. Tel: 01325 503050 Fax: 01325 503000.

DURHAM

Monkwearmouth College - Shiney Row Centre, will be running machine knitting courses from September. These include:-

NCFE Stage 1. The syllabus covers all the basic techniques needed to knit basic garments on a single bed machine with a 24-stitch punchcard. No written exam.

NCFE Stage 2. The syllabus includes more advanced techniques on a single bed machine such as weaving, intarsia, knit leader/radar collars, yokes and knitted suits. No written exam. NCFE courses may be free to unwaged households. Leisure classes are also available covering a wide variety of skills and techniques. For

more information please contact Avril Lawton on 0191-516 2000.

FALMOUTH

Falmouth-Penryn Adult Education Centre believe theirs is the only C&G course in machine knitting in Cornwall. Classes are on **Saturdays**, from 10.00 am to 3.30 pm, with tutor Brenda Humphreys and the ten-week term's tuition costs £55, or £7 for students in receipt of Social Security. Call Brenda (01209 861195) or the centre (01326 319275) for details.

LINCOLN

De Montfort University in Lincoln will be offering a selection of C&G Creative Studies courses this autumn - crochet and handknitting, as well as machine knitting. For information, contact programme leader, Yvonne Wakefield, in the Fashion Department. (Tel: 01522 568455).

SWINDON

Swindon College has the following machine knitting courses commencing in September:- **Basic Machine Knitting**, Mondays, 7.00 - 9.00 pm, at Ferndale Road.

Basic Machine Knitting, Tuesdays, 7.00 - 9.00 pm, at Ferndale Road.

City & Guilds, Part 1, Fridays, 9.30 am - 12.30 pm, at North Star College.

Saturday Workshops, One day Ribber Course - Part 1, November; Part 2, March (dates to be decided). Basic Machine Knitting, five weeks commencing January 1996. For further details ring, the college on 01793 613313, or tutor Beryl Henderson on 01793 521959.

WISBECH

Isle College, Ramnoth Road, Wisbech, Cambridgeshire. Tel: 01945 582561. The first year C&G course (three ten-week terms) is on Thursdays, 9.30 am - 3.30 pm, starting 28th September, with tutor Hilary Turner. Her telephone number is 01485 600767.

LATCH ON

MORE BITS AND PIECES

Last month I was trying to answer some readers' queries. This set me thinking that there must be a lot of new knitters who might like to learn of some of the basic procedures.

Joan Lafferty

THE NYLON CORD

The first article I ever wrote on machine knitting was about the nylon cord. Well, it could hardly be called an article; it was only a dozen lines or so and was published in the old *Modern Knitting*. That must be nearly 20 years ago and I still regard the nylon cord as one of the most useful pieces of equipment. Unfortunately, in the excitement of opening a new machine, it is sometimes overlooked. Students' comments, when I demonstrate it for the first time, have varied from 'so that's what that is for' to 'I wondered why the manufacturer had included a piece of embroidery silk! Personally, I should hardly care to use the nylon cord for embroidery, but in its proper place it is very valuable.

When I first started knitting, there were very few dealers and even fewer accessories to buy. So the one nylon cord had to be cherished - with no cutting it short if a knot appeared! I never taught students to knit one row with the nylon cord between waste yarn and main yarn when knitting a hem. It is quite simple to go from waste to main yarn, then cut a stitch at the beginning of the waste and pull on an end to release it. The reason for this is because I am a firm believer in 'holding' stitches by taking them down to non-working position, using the nylon cord. If this is tied up at the hem end of the work, it is necessary to give a smart pull to remove it. In the process it is easy to remove half the stitches!

Students will ask why I bother to use the nylon cord for 'holding', when there is a perfectly good hold lever built in. There are two reasons. I have found that, unless one is only 'holding' for, say, two or three rows, the constant movement of the carriage across the work may make the yarn 'fluff up', leaving an ugly line. Secondly, worse than this, on light work, the line can be a dirty one.

I remember one student who got on particularly well, knitting a cardigan for her husband while most of the rest were struggling to cast on. She decided on 'hanging' pockets, which involve holding the main part while knitting the pocket. She brought the result to show us - a nasty, dirty, fluffy line. 'I should have listened to you' she said. Music to a tutor's ears! Of course nowadays it is possible to buy a number of cords, sometimes more than one is required if a lot of stitches are to be 'held'.

I have screwed a hook into a shelf by the machine and several cords hang on this quite happily. A hook on the edge of the machine table would also do. Nylon cords have a habit of tying themselves in knots without any assistance! It was so bad at school that I invented a man called 'George' who crept round when we had gone home and tied these knots. Not wishing to upset any gentlemen readers, I'm just joking - but we do know, ladies, don't we that no female would be so silly as to tie knots in such a useful article!

Of course the real reason was my carelessness in putting the cord away. Some people tie the cord to a cleaning-brush or a cotton reel. That's fine, so long as you untie it when knitting stitches down to the non-working position. Otherwise, the weight of the object can pull the stitches into work! Unless this is spotted immediately, you are left with several rows to unpick!

NYLON CORD CAST-ON

I also use the nylon cord when making a tension piece. Starting with waste yarn, hitch the cord round the gate pegs (sinker posts) nearest to the end stitch. Holding the cord tightly so that it goes down the 'valley' between the gate pegs and the machine bed, bring it forward again round the gate post at the other end of the knitting. Continue holding tightly until one row is knitted, then knit three more and pull out the cord. But do remember that, if more than four rows are knitted, the cord will entwine in the gate posts and make further knitting 'hitch up'.

This nylon cord cast-on will, of course, result in open stitches, which are being worked in waste yarn, as will the ones at the end of the tension piece. This does not matter because, surprisingly enough, they never seem to run down. In fact, stitches don't ladder nearly as often as one might suppose, particularly if one wants them to!

DROPPING STITCHES

When dropping stitches to latch up for rib, for example, it is often the weights that make a stitch run. So, if a stitch drops for any reason, remove the weight immediately. Talking of dropping stitches - and don't we all do it! - new knitters will try to push the transfer tool into the dropped stitch to pick it up, just as one does with the point of a hand-knitting needle. If a whole lot of stitches have dropped, it is much easier to catch the loop of the row below the open stitches. This means:-

1. Pulling the yarn back.
2. Moving the carriage to the opposite end.
3. Turning the row counter back one number.
4. Turning the charting

device, if you are using one, back one line.

For new knitters, taking the carriage to the opposite end usually means taking it off altogether and putting it on the opposite side. There is absolutely no need to do this. Just set the buttons on the carriage for slip or skip and go across. Provided the needles are in working position and not sticking out to 'hold', the carriage will not drop the stitches.

Beginners are often reluctant to do this, so try it out on a test piece to prove I am right! Of course, it will now be necessary to re-set the row counter and charting device for two moves instead of one.

I read once that there are about twelve ways of casting on. I am not counting the ribber at the moment - but I cannot get beyond about four!

A CLOSED EDGE CAST-ON

We have talked about open stitches and the nylon cord, but you may want a closed edge. The first one is usually what is called 'e wrap'. This means pushing all the needles right out, then winding the yarn round the stems, starting from the left, rather in the manner of writing a letter 'e'.

Of course, left handed knitters find it easier to work from the right, when it is nothing like writing a letter 'e'! In fact, all of us have to do this from time to time.

Let's suppose you are knitting a sideways garment. It is usual to start at the cuff end of the sleeve, then increase up the edge of the sleeve until reaching the underarm seam, when a number of stitches have to be cast on, sometimes from right to left. There's another little problem to deal with here. It is not possible to insert a weight on the cast on edge and stitches will not knit off properly unless held down in some way. One could use some waste yarn, knitting four or five rows by hand before inserting the weights. Another way involves our old friend the nylon cord, holding down the stitches just as for a tension piece, although the 'e-wrapped' stitches will not be open loops. If your machine has weaving brushes, put the

levers into working position and the stitches should knit off properly. Finally, for stocking stitch, it is possible to push the needles right out (with 'hold' lever set to knit back) for about four rows. If one is knitting Fair Isle, slip or tuck however, the weaving method and the 'pushing out' method will not work, so by far the best way to hold the stitches is with our nylon cord.

CROCHET CAST-ON

To give another type of firm edge to the work, try the 'crochet' method of casting on. Push all the required needles right out; make a loop in the yarn and put this over the latch tool, behind the latch.

Bring the tool up between the first and second needles, put the end of yarn into the hook and pull through the loop. One stitch is made around the first needle.

Bring the hook up between the second and third needles, with the yarn behind the latches and create a stitch as before. It is just like a crochet stitch, but using the latch tool instead of the normal hook.

This cast-on will also need to be held down for several rows as before.

I had a student who could not get on with any of the procedures I have mentioned, so she chose to cast on using her hand knitting needles, slipping each stitch off on to the machine needle. This means counting the stitches on the hand knitting needle - a job I hate at the best of times; also it seems silly to ignore the numbered strip on the needle bed!

I do occasionally have need to take stitches off on a hand knitting needle and replace them on to the machine - for example, when knitting gloves - but that's another story! Being me, I find I can drop stitches very easily using this method. But if there is anyone out there, like my student, who cannot get on with the machine methods, well you can try this one as a last resort!

I have arrived at the end of this article and we have only cast on! So we must leave casting off until next month.

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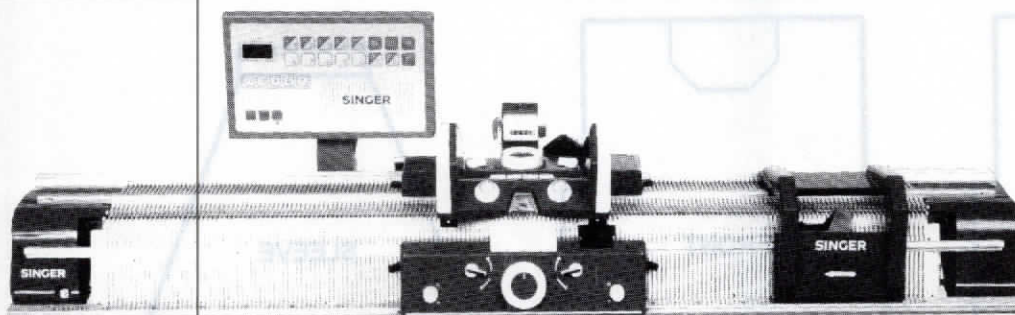
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USING THE RIBBER

Part 3 - Ribbed garments

The biggest step forward for any knitter who wants to master ribbed knitting is to knit a complete garment using the ribber. Keep it simple at the beginning, build up your confidence and it will soon be possible to create garments using some of the wonderful variety of unusual double bed fabrics.

Diane Bennett

PLANNING GARMENTS

Keeping the shape simple is the golden rule to follow when using the ribber. Trying to use complex shaping can not only make garments slow and tedious to knit, but may also result in untidy edges and even bigger problems.

The easiest garment style to knit is a straight jumper or jacket with straight sleeves. The body can be knitted straight from welt to shoulder, but many knitters prefer to cast off a block of stitches at the underarm, in order to raise the shoulder seam to a more natural position. Try to remember to break off a strand of main yarn before starting to knit the garment, then use this to cast off the

stitches at the side opposite to the carriage, to keep the weighting even.

Apart from this small block of casting off, the only shaping needed for garment body pieces is the neckline and any shoulder shaping. The neckline should be shaped using the cut-and-sew method, then enclosed with a band. Shoulder shaping is rarely necessary for ribbed garments, because of the elasticity of the fabric, while omitting this makes the garment much easier to knit.

Jackets are particularly easy to knit, because simple neckline shapes can be knitted without the use of holding position. The thickness of

most ribbed fabrics also makes them ideal for jackets.

Sleeves for ribbed garments are more difficult to plan and knit than the body pieces. The bulkiness of the fabrics makes straight sleeves very impractical, but on the other hand increasing is difficult. Only the stitches which are cast on with the comb are correctly weighted. As stitches are increased, it is necessary to use the wire side hangers and small weights, moving these up at least every alternate increase - which is very tedious.

If knitting sleeves for a straight armhole - which is the simplest body style for a ribbed garment - it is possible to knit them upside down. The sleeves are then shaped by decreasing, which is quite simple. If a stitch pattern is used for the ribbed fabric, this should be knitted upside down so that it matches the fabric of the body pieces.

Using this method, it is possible to knit a ribbed jacket or sweater which is shaped only by casting off blocks of stitches at the underarm and decreasing the sides of the sleeves. The block for a sweater of this type is shown in Figure 1.

THE TENSION SQUARE

After completing the garment planning, the next step is to make the tension square. Like any other tension square, this should be knitted using the same yarn and stitch pattern to be used for the garment. As a guide for ribbed fabrics, use about one tension tighter than would be used to knit stocking stitch with the same yarn - although

this will vary slightly depending on the yarn and type of stitch.

Cast on loosely - omit the circular rows to avoid the fabric being pulled in at the bottom. Knit about 30 rows with main yarn, setting for any stitch pattern to be used as soon as possible. Change to contrast yarn of a similar thickness and knit two rows. Change to main yarn and knit 30 rows. Using two strands of contrast yarn, mark the 21st needle at each side of 0 on the main bed only. If this needle is out of work, mark by catching the contrast to the strand of yarn between the needles. The ends of this strand of yarn must be pulled down between the beds. To do this, catch with the ribber work hook, twisting to keep the ends on the hook, then pull down gently. Knit 30 rows main yarn, two rows contrast, about 30 rows main yarn, then remove from the machine.

It is very important to be aware that the weights used while knitting with the ribber do cause considerable distortion. It can take three or four days for a ribbed garment piece to return to shape after it has been distorted in this way. If it is not possible to leave the tension square to rest for this length of time, wash it and allow to dry - it can then be measured accurately and used to calculate the pattern for the garment.

RIB OR HEM?

Before starting to knit the garment, consider the type of welt which is suitable for the garment. Although sweaters usually require a tight welt, jackets and tunics need a flat edge.

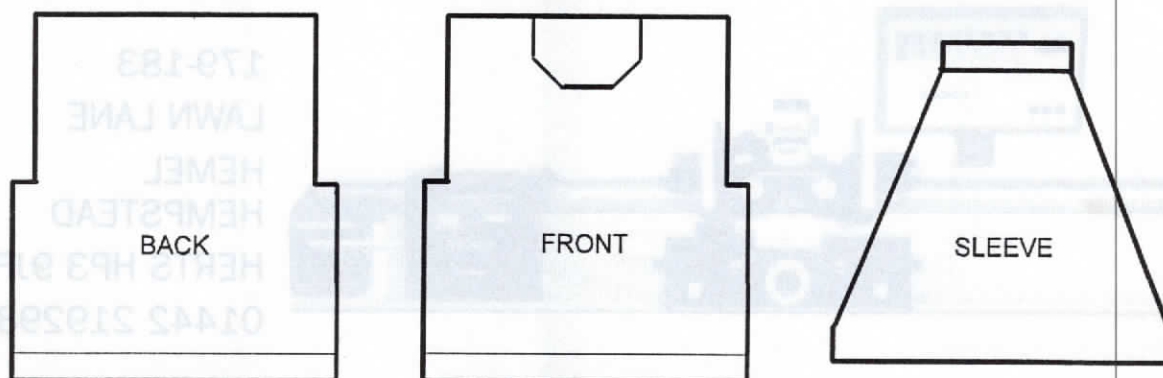


FIGURE 1

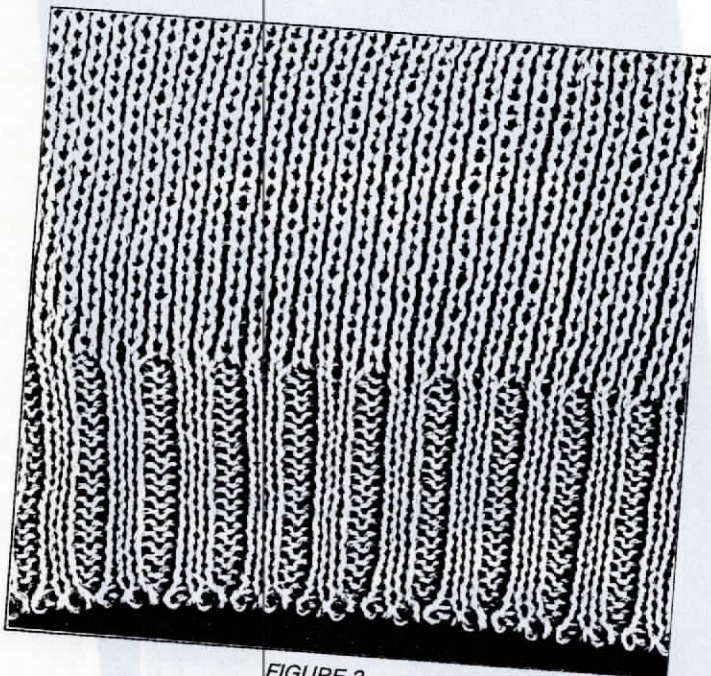


FIGURE 2

If a tight welt is to be used, cast on using tight 2x2 rib for finer yarns (H setting) and 1x1 or 2x2 rib for thicker yarns (P setting). If the ribber has been correctly adjusted, as described in the first article in this series, knit the welt about three tensions tighter than the main tension to be used for the garment, setting the same tension on both beds.

The needle setting which is most commonly used for ribbed garments is full needle rib. After knitting the tight 2x2 rib which is used as a welt for garments knitted with the finer yarns suitable for full needle rib, it is important to change carefully to the full needle rib setting. Simply pushing forward the empty needles and then knitting rib results in holes in the fabric.

TO AVOID HOLES IN THE FABRIC

1. Push forward all empty needles on both beds.
2. Knit two circular rows at the tight tension used for the welt - this knits in the stitches on each bed separately.
3. Continue in full needle rib or knit one row of full needle rib, then set up for the stitch to be used for the garment.

It is impossible to avoid very small holes where the empty needles are brought to work-

ing position but, as shown in Figure 2, this method gives a neat transition from welt to main fabric and the holes are so small that they are almost invisible.

For jackets, tunics and other ribbed garments requiring a flat edge, use a tubular hem. When casting on in the usual way, after the zig-zag row, the machine is set for circular knitting, that is to knit rows alternately on the main bed and ribber. A tubular hem is knitted like this throughout.

Leave main bed and ribber set to circular knitting. After the first two rows, which are knitted at a tight tension to give a firm edge, the tension must be increased gradually. Increase by one number on each bed, knit two or four rows. Continue to increase the tension in this way to the required setting.

Although a tubular hem is normally knitted about one to two tensions tighter than main tension, it is important to knit a sample to test the tension. Check, by using this sample, that the tension should also be set to the same number on both beds. Although this is the usual setting, a minor adjustment is sometimes required to achieve a really flat edge.

KNITTING THE BODY

After knitting the edging, con-

tinue to knit the garment using the chosen ribbed fabric. Always ensure that the fabric is adequately weighted. Ideally, place the weights at least 10 cm beyond the edge of the knitting to ensure that the edges are well weighted. It may be necessary to use the long ribber comb to allow space for this.

If it is not possible to weight beyond the edges of the knitting, for example when knitting a very wide garment piece, it may be necessary to use the side hangers and small weights. Move them up every 20 to 30 rows.

When knitting a long garment piece, the comb will hang near the floor. Before it touches the floor, roll the fabric round the comb and secure with several large metal bulldog clips (obtainable from large stationers). Then hang the weights into the holes on the bulldog clips. This avoids having the re-hang the comb, which is difficult to achieve without leaving a line in the knitting.

The neckline can be knitted without shaping as a slash neck. The elasticity of the ribbed fabric gives the impression of shaping even in garments which are completely straight.

After knitting the depth required for the body, excluding the top welt, transfer all stitches to the main bed, knit one row and remove from the machine with waste yarn.

Using a rib to match the welt, cast on the required number of stitches for the top welt and knit the rib. Transfer all stitches to the main bed. Pick up the stitches from the garment edge, knit one row and cast off. This avoids a cast off which shows.

For a round or V neck garment, knit two body pieces without shaping, ready for a cut and sew neckline.

KNITTING THE SLEEVES

For straight-top sleeves knitted from the top down, cast on loosely to avoid puckering around the armhole. Knit the zig-zag and circular rows at

about tension 3, then increase to the main rib tension. The edge of the garment piece will be rather untidy - but since this is sewn into the armhole it is not a problem.

Knit the sleeve downwards, decreasing the stitches as required. When decreasing, count the needles on the main bed, decreasing ribber needles as required to keep the correct setting. For example, when knitting full needle rib, decrease one stitch on both beds at both ends.

For the cuff, transfer all stitches to the main bed after completing the main sleeve section, knit one row and remove with waste yarn. Knit the cuff separately and attach as for a slash neck.

CUT AND SEW NECKLINES

To complete the garment, it is only necessary to mark, sew and cut the neckline shape and enclose with a suitable band. If possible, use a template such as that produced by Carl Boyd for the neckline shape. Using a suitable marker or Tippex, mark the neck outline.

Follow the outline with a line of stitches, for example zig-zag with a sewing machine, chain stitch with a linker or backstitch if sewing by hand. This is only to stabilise the edge while sewing the band. The stitching of the neckband will provide a firm finish which avoids stitches running in wear.

Cut the edge with a sharp pair of scissors. Knit a suitable band - the simplest is a double depth rib finished with four rows of stocking stitch. Pin the band to the neckline and backstitch or link on the outside. Fold the cast on edge to the inside and slip stitch neatly and loosely in position.

After joining the seams, this simple ribbed garment is complete. Be prepared to spend a little extra time knitting your first ribbed garment - but once you have, the world of double bed knitting is thereto be explored. Watch for Diane's next article in which she will be exploring neckbands and edgings for ribbed garments.

COMPETITION

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HOW TO ENTER

There are ten woolly garments for you to find in our 'wordsquare' this month. The words can appear vertically,

horizontally or diagonally and read in either direction. When you have circled all ten words, you will find that the remaining letters will spell out a two-word phrase describing how you will feel and your garments will look, if you win this month's wonderful prize!

Put this phrase on a postcard or the back of a sealed envelope, add your name and address and post it to September Competition, *Machine Knitting Monthly*, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW. The closing date is September 30th, so make sure your entry arrives in good time.

COMPETITION RULES

1. Only one entry per person will be accepted.
2. This competition is open to

residents of the UK only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsors and their relatives.

3. The closing date is 30th September, 1995. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winner will be the first correct entry drawn from our postbag after the closing date.

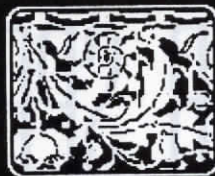
6. The winner will be notified in writing and the result will be published in a future issue of *Machine Knitting Monthly*.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

WORDS TO FIND

COSTUME • JACKETS • SOCKS • MITTEN •
BOOTEES • SCARF • GLOVES • SHAWL • JUMPER •
SWEATER

S	E	E	T	O	O	B	A	B
K	M	S	E	V	O	L	G	S
C	U	S	S	O	L	L	M	T
O	T	U	C	T	W	I	E	E
S	S	W	E	A	T	E	R	K
L	O	Y	H	T	R	F	A	C
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SINGER SPECIAL

PLATING

This month I had been going to tell you about the Woolley Software/DesignaKnit link, but it was not quite ready for the 2310/2331 when the deadline for this article arrived. So instead, I am going to explain a technique that I saw Sue Woolley knitting at the Cheddar Exhibition in May.

Angela Gordon

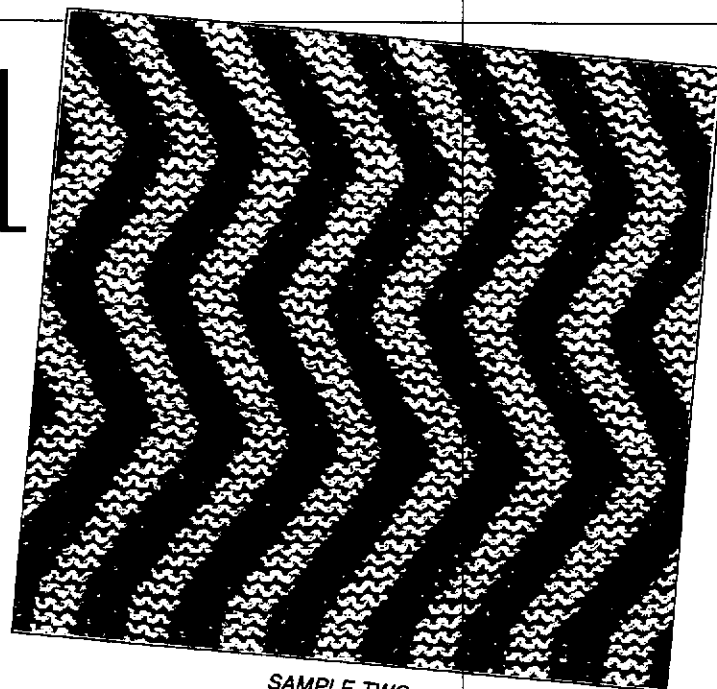
Seeing Sue knit plating for a customer reminded me that I have used the technique many times on Japanese machines but had not tried it on my Singer.

Plating is a simple technique whereby two yarns are carried in separate feeders and, on the single bed, both knit on the same needles all the time. You might wonder why bother with plating when you can simply thread both yarns together through the same feeder.

The main difference between using two yarns plated and two yarns in one feeder is that when plated, one yarn will remain predominant on the knit side while the other is predominant on the purl side. They feed into the needles with one yarn towards the front and one towards the back of the knitting and keep these positions throughout.

On all Singer double bed machines, we use the second colour guide fitted and threaded with the colour which will be predominant on the purl side of the fabric. It is important to get this right when you specifically want one of the yarns to appear on one side or the other. The electronic patterning is not required for plating, we just knit with the V key depressed as for normal stocking stitch.

The effect is best illustrated by using two completely different colour yarns. For the samples you see this month, I have used a very easy-to-knit and forgiving yarn, Forsell Sirocco, in Aran and Brick. Brick was threaded into the main feeder and I cast on (single bed, on the front bed only) with just the Brick - since this was only for a sample. Use the automatic cast-on using the comb with every other needle for the first row,



SAMPLE TWO

bringing the in-between needles into work on the second row as described on page 55 of the Instruction Manual.

Knit a few rows, ending with the carriage at the right and then set the bed space to 5. Fit the second colour guide and thread it with the plating (Aran) yarn. Adjust the tension to about 8 because we are now knitting a much thicker fabric (two strands of three ply together) and ensure there is adequate weighting on the comb. I used two small weights for 50 stitches, a large and two small weights for 100 stitches. The side claw weights may be necessary with some yarns but I found that Sirocco behaved beautifully without. Knit approximately 40 rows with both yarns and then cast off.

You should have a piece of knitting resembling sample one, in plain stocking stitch, where you can clearly see that the two sides are definitely a different colour. There will be some show-through of the opposite colour on each side but I find this quite an attractive tweedy effect. The amount of show-through will vary depending on the weight and bulk of the yarns used. Obviously a fine yarn plated on to a thicker main yarn will produce greater show-through of the main yarn.

The handle of this fabric is also pleasing. Plating produces a fabric with a thickness equivalent to the two yarns used, in this case 2 x 3 ply or approximately double

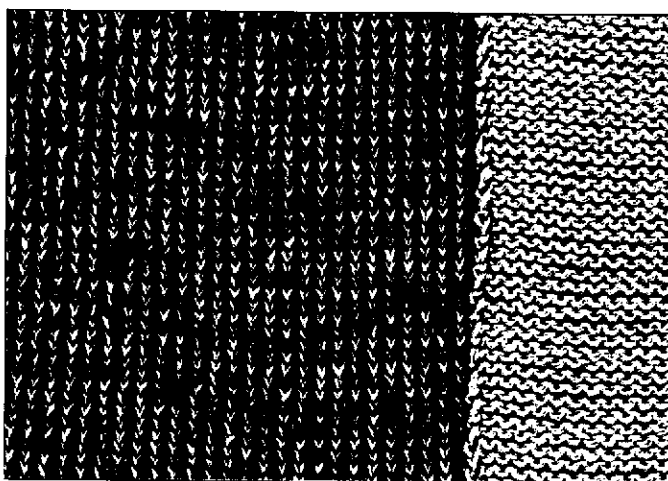
knit thickness, a nice warm jumper weight fabric. Where two identical yarns are used, as in this case, we can change the yarns in the feeders every so often and produce horizontal striped plating.

We can use plating to tone down a yarn that we bought, on the spur of the moment, in artificial lighting, which now looks gaudy or too bright in the clear light of day. Alternatively it can also be used to brighten up a drab colour. We can use two similar colours to create subtle shading or totally contrasting yarns for dramatic effect.

When you have two cones of the same colour, but different dye lots, they can be effectively used for the wrong side of the fabric without the slight dye variance being obvious.

At one time in my knitting career, I produced many suits in Bramwell's Hobby and Silky. Even though the yarns were from the same dye lot, because the Silky is a very high sheen yarn whereas Hobby is very matt, I always found there was a slight stripe visible. That is, until I discovered the plating feeder on my Japanese machine! This ingenious device gave a really superb finish, with the Silky on the inside and the Hobby on the outside where I really wanted all those lovely textured knops to be seen. This technique is readily available to all Singer knitters - just add your second colour guide and use Hobby for the main yarn

SAMPLE ONE



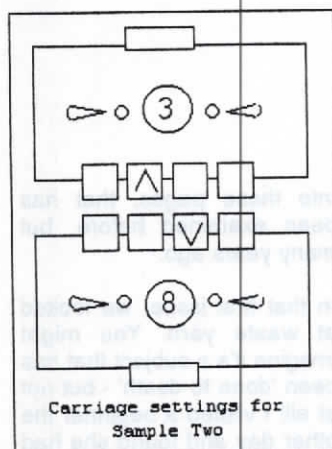


DIAGRAM 1

and Silky for the second colour, where you are using the purl side as the right side - which is most common for sideways knits in Hobby and Silky.

The plating technique can be used with exotic fibres too, keeping all the expensive or interesting yarn on the main side and plating it with a plain cheaper yarn on the inside - try Angora plated on to lambswool. This also helps to keep the tickle at bay!

For evening wear use lurex plated on to the main yarn instead of just knitting them together. This way you will make the most of the sparkling effect and keep the scratchiness away from the body.

Plating used with half pitch setting, all needles on the front bed and a rib needle set-up on the back bed, produces interesting vertical stripes of the yarn in the main feeder.

For sample two, I cast on as for sample one and then arranged two needles out of every five into working position on the back bed. Carriages are set to knit (V) on both beds with needle return levers in the central position. Tension remained at 8 on the front bed but just 3 on the back bed. See Diagram 1.

This produced a really good rib effect while still keeping the fabric to just a medium weight.

The upper part of sample two is produced by racking all the way to the right and then all the way to the left throughout. Many variations of racked plating are made possible by changing the number of times the beds are moved in each direction. The only thing you must watch for is to ensure that the needles on the back bed do not go outside the edges of the needles on the front bed. I had to transfer the

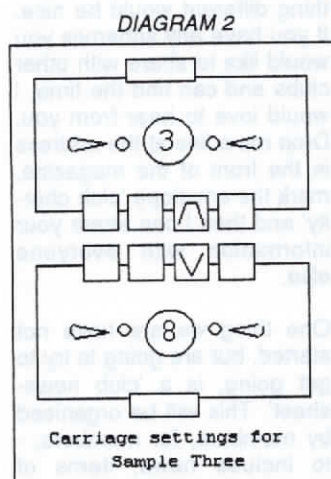
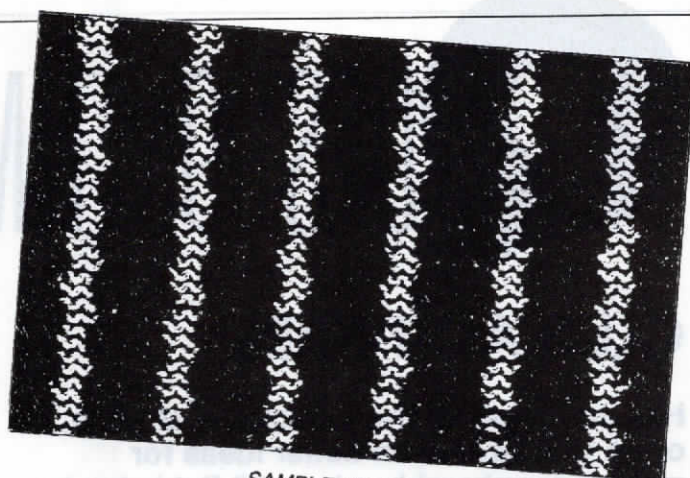


DIAGRAM 2



SAMPLE THREE

back bed stitches from one end of my sample to avoid this.

For sample three, I used the electronic box to create a tuck stitch on the back bed. First cast on as above and then arrange back bed needles in groups of three in work out of every 5. Switch on the electronic box, use geometric setting and set the cursor stops 15 needles beyond the edge stitch at each side. The switch positions on the electronic box should be: middle, up, up, up, up. Needle return levers to centre position, front bed Knit key depressed, back bed Tuck key depressed. Tension 3/8 as in previous sample. See Diagrams 2 and 3 for settings.

This produces a lovely vertical stripe of tuck stitches. The outer two stitches of each alternate group tuck for two rows while the centre stitch knits and then the centre stitch tucks while the outer two stitches knit. Alternate stripes reverse the tucking sequence.

There are many different needle arrangements that you can try, from all needles in work on the back bed to only one needle out of several. The tucking can also be combined with racking for even more variations. Why not try out a few of these easy-to-knit techniques, maybe also knitting a sweater, vest or long-line waistcoat using one of the double bed ones.

I had intended plating to provide just one article but got rather carried away trying out different samples. I will show you more of these next time so, until then, happy plating!

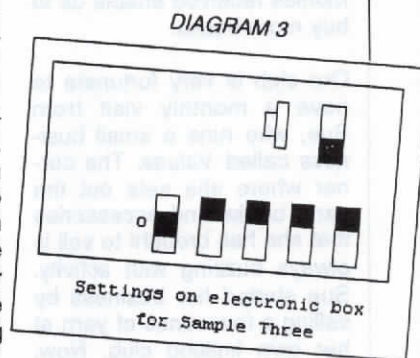


DIAGRAM 3

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QUESTION TIME

CLUB ACTIVITIES

Has your club all the attractions of Pat's, or do you have even better ideas for making membership a 'must'? Pat is hoping to learn of some good money-raising schemes for charity and tells beginners that waste yarn is anything but wasteful.

Pat Coulston

At our knitting club in Bournemouth, we enjoy a number of activities - some common to many clubs, others a bit different. Most clubs have a Notice Board, which members can use to advertise their 'for sale or wanted' items and also have a library. We charge a small fee for each book borrowed and the monies received enable us to buy more books.

Our club is very fortunate to have a monthly visit from Sue, who runs a small business called *Values*. The corner where she sets out the yarn, books and accessories that she has brought to sell is always buzzing with activity. Sue started her business by selling a few cones of yarn at her own knitting club. Now, she travels all over the place and is a popular visitor at many clubs.

At this point, I would like to put in a little plea for similar small enterprises. Their owners work so hard to please their clients, supplying the goods that are currently popular, yet trying to keep up with the latest developments, while doing it all at a reasonable price. I really think it is up to us knitters to support our local shops and enterprises like Sue's, whenever we can. Because they cannot buy in bulk, their prices may not be so competitive but, as that well known slogan says, 'use them or lose them' - so, it's up to us!

To return to our own club activities, we have 'sale tables' where all sorts of things can be put up for sale. We also have another table where Daphne takes orders for - and distributes copies of - *Machine Knitting Monthly* and *To and Fro* magazines. It's a very popular facility! In addition we feel it a privilege to welcome the organisers of neighbouring clubs to our meetings and we are always pleased to advertise their special days and outings, as well as our own.

Like most other clubs, we have those invaluable sessions where members compare notes, show items they have knitted, reveal mistakes they've made and ask for help with problems. Our sessions last about half an hour.

One feature that is very special to our club, is our 'scrap book'. (It's actually no such thing - its contents are far from 'scrap'!) Every month, Pauline photographs all the samples that have been demonstrated and mounts them in a photograph album, together with the written notes, so that we have an accurate record of everything that we do at the club, which is now in its seventh year. Also recorded are special events, outings, photos of our venues (we have had two), special visitors and so on. I think we are now into at least our third album and to look back is quite fascinating. A lot

of work is involved in this project - filming, developing, sticking-in and so on, but it is such a treasure to have, that I heartily recommend the idea to any club.

We have a free raffle - with two prizes each time - and everyone is given a ticket as they come in.

Like other clubs, we have had money-raising projects, selecting a charity to support. However, I must admit this has been allowed to lapse for a couple of years now, so we must put things to rights - and soon. Has anyone out there any new ideas? Fashion shows, stalls, knitting for the homeless, clothes for premature babies, cushions for elderly patients in a local hospital, teddy bears - all these have been tackled so something different would be nice. If you have any schemes you would like to share with other clubs and can find the time, I would love to hear from you. Drop me a line at the address in the front of the magazine, mark the envelope 'club charity' and then I can share your information with everyone else.

One thing we have not started, but are going to try to get going, is a 'club news-sheet'. This will be organised by members, for members, - to include news, items of interest, tips and things shared at the club 'talk time'. It will mean quite a bit of work, but, if several folk will help, I think it might prove quite useful and successful.

I was privileged to start writing for *Machine Knitting Monthly*, back in April 1990 and in the following years, I have tried my best never to repeat anything I have written about before. However, during this time, many new knitters have come on to the scene and although some of the subjects discussed in earlier issues may be 'old hat' to many of you, they are of course 'fresh hat' to the newer knitters. So, just now and then, the odd item will creep

into these pages, that has been examined before, but many years ago.

In that first issue, we looked at waste yarn. You might imagine it's a subject that has been 'done to death' - but not at all! I visited a beginner the other day and found she had not understood the instruction, 'remove the work on waste yarn.' This was an E6000 knitter and she had been knitting double bed Jacquard. So, on the last-but-one row, she had correctly transferred all the stitches from the front to the back bed (from ribber to the main bed) and knitted one row of stocking stitch. So far, so good, but the instruction asked her to 'remove the work on waste yarn'. This had baffled her. So she, correctly, knitted about six rows of the waste, then cast off! Imagine - all that casting off for nothing!

THE PURPOSE OF 'WASTE YARN'

Waste yarn, by its very title, means yarn that you are going to discard - unless you use the 'Sausage Method' I describe in my August '95 article. This can be used when casting on or removing work from machine.

Waste yarn itself needs to be a good contrast colour and, unless a 'nylon cord' is used, a smooth yarn. It also needs to be the same ply as the yarn last used for the main knitting.

Its purpose at the top of the knitting is to keep the open stitches safe, whilst they are being returned to the machine. The stitches of the main knitting are returned to the needles and, when all are safe, the waste yarn is pulled off with no stitches lost.

At the bottom of the knitting, waste yarn can be used to give some weight and depth, so that the patterning - lace, tuck and so on - can start immediately after the cast-on plus one row. Suppose you want to start a lace pattern

immediately after the cast-on - you should work as follows:-

Cast on in waste yarn, over the number of needles required. Knit about 20 rows. (Then knit one row with nylon cord - it's optional but recommended). Bring all the needles out to holding position and, either by the e-wrap method or the latch tool method, cast on. With main colour, main tension and card on lock, knit one programming row. Release the card and commence in pattern.

Weights can be put on to the waste knitting for additional help, especially if this method is being used for tuck stitch. On completion of the knitting, the nylon cord is pulled out and the waste knitting simply drops off.

Incidentally, here's a little tip for removing the nylon cord. Pull one end of the cord out a little way, then go to the other end of the cord and pull it right out. That first pull, at the other end, really does make removing the cord easier.

This principal is **brilliant** when used with the ribber when knitting a 1x1 or 2x2 rib. Cast on in the normal way, for whichever rib you want, with **waste yarn**. Knit at least twelve rows (six rounds). Thread up a long length of button thread (nylon cord can be used, but it's a bit expensive).

Set the machine for circular knitting - that is, rows two and three of a normal cast-on - and knit two circular rows. If you can remember, take down a long loop between the beds after this first circular row.

With main yarn, cast on - working exactly as you would if casting on for the first time except, that you don't have to insert the cast-on comb since it is already in place. Continue to knit the rib and remainder of the garment piece.

With the work completed, pull the bottom of the rib down-

wards so that it is nice and even. Then lightly steam the first row only - cover the rest of the knitting to protect it. Do NOT allow the iron to touch the work - steam only.

Let it dry. Snip the loop of button thread and pull each row of thread out, without distorting or moving the bottom of the hem and the waste yarn will drop off. You will be left with a perfectly flat cast-on row at the bottom of the rib.

Remember - the rows in button thread must be **circular**. If you just knit one row, it will be exceedingly difficult to pull out - especially in 2x2 or 1x1 rib.

If you do not own a ribber - and even if you do! - a most attractive cuff is one in **single bed, tight stocking stitch**. It looks like an every-needle rib stitch, although it does not have any elasticity in it. For this method, the sleeve is usually fairly full, going into the tight cuff.

Start the sleeve with about six rows in waste yarn or, if you are knitting downwards, finish with about six rows of waste yarn.

TRIAL PIECE FOR CUFF TENSION

Bring into working position about 30 needles, cast on with waste yarn and knit about six rows.

Using main yarn and Tension 5, K 10 rows.

Using Tension 4**, K 10 rows. Using Tension 4*, K 10 rows. Continue knitting, going one dot lower each 10 rows, until the machine complains that it is too tight by being difficult to knit! Also, when the tension is too low, the stitches will not knit off properly, but mis-knit, miss stitches, loop and so on.

Remove the work and make a note of the tightest tension you need to produce an even stitch; this will be the 'selected tension'.

TRIAL CUFF

Push about 70 needles to working position and cast on in waste yarn.

Using main yarn and main tension, K 1 row.

Using MT-1 (one whole tension), K 1 row.

Note that you do not jump from the higher tension to the lower one immediately. It is kinder to the machine to reduce the tension gradually and also, near an edge, you need big stitches to pick up later.

Now take the size down to the 'selected tension' and knit about 10 rows. Remove the work from the machine.

Try it around your wrist. Do you need more stitches or fewer? Make another trial cuff if necessary.

SINGLE BED, TIGHT STOCKING STITCH CUFF

Over the required number of needles, cast on in waste yarn.

Using the nylon cord, K 1 row (optional).

Using main yarn and main tension, K 1 row.

Using MT-1, K 1 row.

At the 'selected tension' knit about 40 rows for the depth of the cuff. (This number is entirely up to you.) You then knit a fold row which can be either plain or with a picot edge.

To knit a plain fold row

Using MT+2, K 1 row.

To knit a Picot Edge

Transfer every other needle to its neighbour and leave empty needles in non working position then, using MT+2, K 1 row.

Bring all empty needles to working position. Knit the same number of rows as before, knitting the last-but-one row at MT-1 and the final row at MT.

Pick up the first row to make a hem.

Using MT, K 1 row.

This is the cuff completed. You now have to return the stitches evenly from the sleeve to these needles, knit one row and, **loosely**, cast off.

I seem to have got a bit carried away by the club theme this month, but I make no apologies! I really think that clubs have been the saviours of machine knitting during this terrible recession, when we have lost so many machine knitting shops and centres. Organisers give up much time and put a great deal of effort into running their clubs and, if it were not for people like them, I think machine knitting might have fared even worse. So, to all club organisers, workers and especially the coffee makers, wherever you are, in whichever village or town, at home or abroad, our resounding 'thanks' and 'keep up the good work'.

KNITTING WEEKEND

By popular demand, Flimwell Knitting Centre, Hollands Farm, High Street, Flimwell, East Sussex is holding another special knitting weekend on **2nd/3rd September**, from 10.00 am to 5.00 pm each day. Tel: 01580 879316.

Entry is free but attractions include tombolas and raffles to raise funds for Hawkhurst Cottage Hospital which received £400 last year.

There are bargains to be had in yarns, books and accessories (new and second-hand), £50 worth of Forcell yarn to win, demonstrations and refreshments. You can also see the museum of 30 different knitting machines dating from Victorian times to the present day, a knitted Country Garden display by local clubs and the work of City & Guilds students from nearby Lewes.

INSPIRATIONS

THE CHINESE INFLUENCE

This month I am taking the rich decoration of Chinese art as my source of inspiration. Because so much costume, pottery and other forms of art were used ceremonially, the motifs are symbolic as well as decorative.

Iris Bishop

My two border designs can be used individually to decorate an otherwise plain garment or combined to create a really 'rich' fabric. The Chinese Rose Fabric was inspired by lacquer work and I have decorated a few of the flower motifs to bring them to life.

YARNS AND COLOURS

Dark, rich colours like black or navy show these designs off to best advantage. The border designs are also effective with a light linen or natural colour background, as illustrated. The borders are ideal for experimenting with glitter, lustrous and other fancy yarns.

In the Leaf Border I have used several shades of turquoise and blue, starting with the darkest tone and finishing with the lightest, to give a 'shaded' effect. For the Chinese Rose Fabric a light, soft green is the most in keeping. I have then Swiss-embroidered a few flower motifs in cream and tinted them with a little pink fabric paint to break up the 'repeat' of the design and create a more unusual fabric.

SCROLL BORDER

This border is equally effective with a dark or light background colour. Silver or gold glitter yarn (in feeder 2) on a black background (in feeder 1) is the most classic combination.

This border can also be repeated to create an all-over fabric, by knitting two plain rows in the background colour between repeats. In the sample illustrated I have used linen as the main colour in

feeder 1 and the following colours as contrast in feeder 2: 10 rows black, 10 rows petrol blue, 10 rows blue.

LEAF BORDER

Use black or other dark colour as the background in feeder 1 and green or blue as the contrast in feeder 2. In the sample illustrated I knitted 6 rows turquoise, 4 rows blue, 3 rows light blue and 2 rows pastel blue in feeder 2, to create the shaded effect.

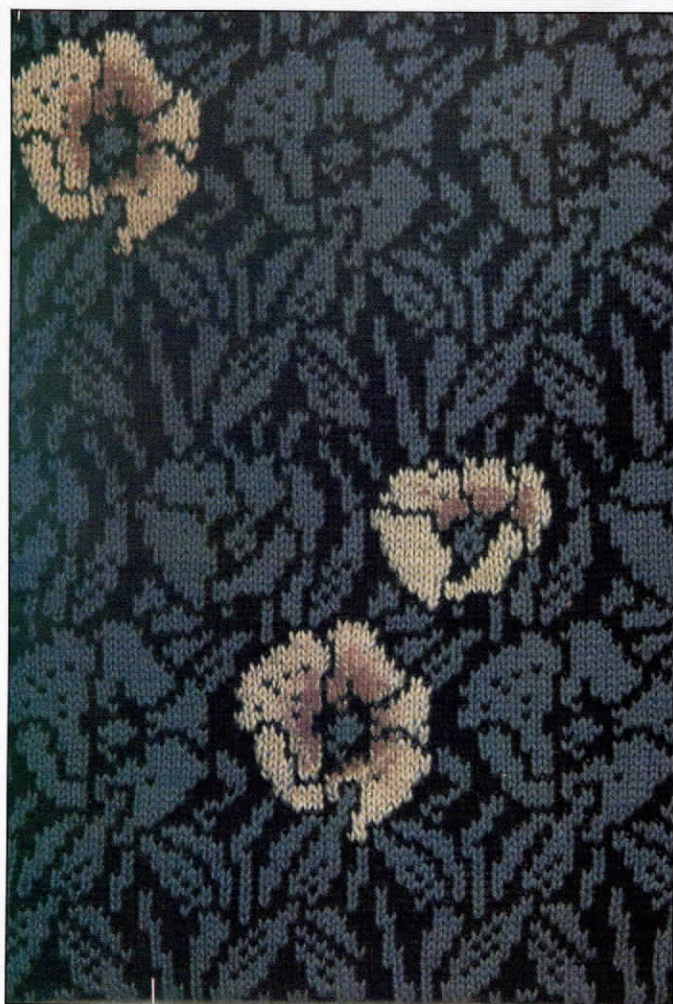
I like to alternate this border with the Scroll Border, knitting two plain rows of black between borders to create the rich fabric illustrated.

CHINESE ROSE FABRIC

Simply knit this fabric with black as the background colour in feeder 1 and light, soft green (or other light colour) as the contrast in feeder 2. I have taken a few of the rose motifs and Swiss-embroidered them in cream wool. As a finishing touch, I have painted a very dilute solution of pink fabric paint in the centre of the petals, as illustrated.

THE PATTERN CHARTS

The charts can be traced directly on to a mylar sheet. The reverse (wrong) side of the designs is shown, so they can be copied on to a blank 24-stitch punchcard. Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.



CHINESE ROSE FABRIC



SCROLL BORDER WITH LEAF BORDER



Onip Bida 27

SCROLL BORDER FABRIC

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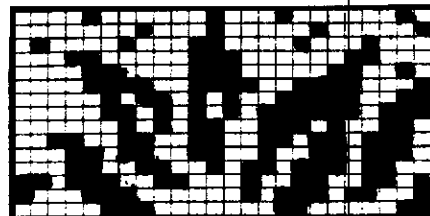
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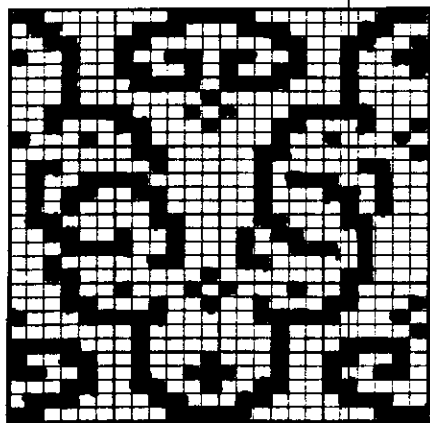
**Diane Bennett, 9 Huntley Grove,
Nailsea, Bristol BS19 2UQ**

For details of any item or tuition (DKnit, Brother electronics etc.)
contact Diane at the address above, or tel. 01275 810067

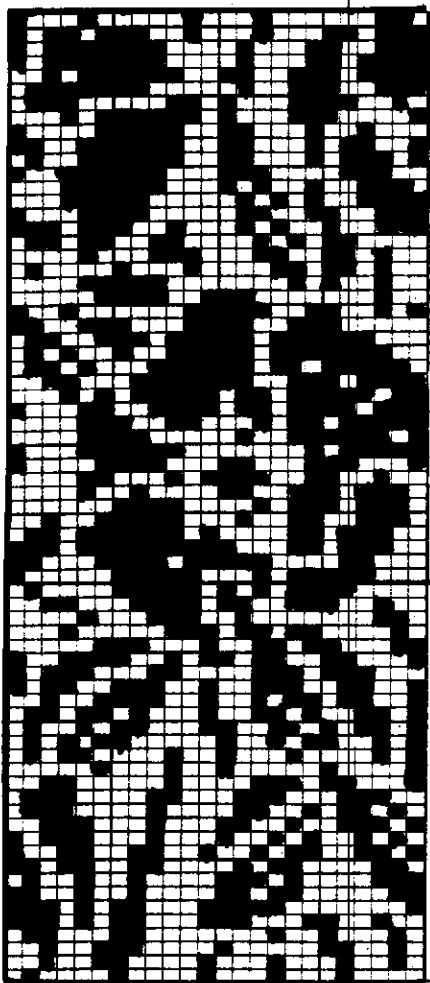
D8



LEAF BORDER



SCROLL BORDER



CHINESE ROSE FABRIC

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have many new lines available of interest
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“How to Make Your Hobby Pay” includes:
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BROCHURE COLOUR CHARTS REPEATABLE (REP.) INCLUDE

1 Ply High Bulk (HB) Appr.	1000 Grams.....	(15.5p an oz) £5.46 per cone
4 Ply HB Acrylic (Acr).....	500 Grams.....	£3.00
Rainbow Acr.....	250 Grams.....	£2.23
Crêpe Acr.....	500 Grams.....	(27p an oz) £4.70

NOTE: SHOP PRICES DIFFER FROM MAIL ORDER

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DELIVERY
(see below)**

ALSO SENT: Details of Bargain Packs of Acrylics, Cotton, Shetland and Lambswool.

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1 Ply HB Acr.....	(7p an oz)	£1.25
Bright Regular Acr.....	(12p an oz)	£2.10
Open end Acr.....	(6p an oz)	£1.05
Wool & W/Acr.....	(12p an oz)	£2.10
Cotton & C/Acr.....	(7p an oz)	£1.25
2 Ply Brushed Acr.....	(12p to 25p an oz)	£2.10 to £4.25 (Rep)
Cotton.....	(18p to 36p an oz)	£3.10 to £6.25 (Rep)
Wool.....	(15p an oz)	£2.50
Lambswool.....	(15p an oz)	£2.50
Bouclé.....	(12p to 25p an oz)	£2.10 to £4.25 (Rep)
Cashmere.....	(£1.80 an oz)	£31.02
Crêpe, Filigree.....	(18p an oz)	£3.03
3 Ply HB Acr.....	(12p to 21p an oz)	£2.10 to £3.55 (Rep)
4 Ply Shetland & Wool.....	(15p to 28p an oz)	£2.50 to £4.75 (Rep)
Chenille.....	(36p an oz)	£6.25
Mohair/Acr.....	(24p an oz)	£4.15
75% Acr/25% Wool.....	450 Grams.....	(23p an oz) £3.17
D.K. HB Acr.....	(19p an oz)	£3.31
Aran Wool on Hank.....	450 Grams.....	(28p an oz) £4.32 (Rep)
Wool/Nylon Hank.....	450 Grams.....	(28p an oz) £4.32 (Rep)
Chunky Mohair 78% Hank.....	360 Grams.....	(49p an oz) £6.10

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DELIVERY
(see below)**

**MANY FANCIES, SILK, LINEN MIX, VISCOSE, LYCRA, LUREX, CASHMERE & SPECIALIST WOOLS ON REQUEST
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DELIVERY EXTRA Up to 2 Kilos, Parcellforce, 2 Kilos to 30 Kilos £4.00, 48 hours (VAT inclusive).

NOTE: VAT is chargeable on freight. See VAT Guide, Section 27.

4 PLY ACR. (500 Grams) BOXES OF 40

48hr Delivery (One Colour)

48hr Delivery (Pick 'n' Mix)

£2.78 per cone

£3.10 per cone

**INCLUSIVE
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YARN GALORE

What will you be knitting this autumn? Will you be looking for top fashion – the latest colours, newest yarn effects? Or do you prefer classics – beautiful quality, natural fibres? Or is it the price that has to come first for you? Whatever your preference, there are yarns galore to choose from and to help you make the choice, here's what some suppliers have to tell you about their autumn ranges.

A.K. YARNS

Here you will find over 3,000 square feet packed with all types of yarn: 2/30s acrylic, 12p an ounce plus VAT; repeatable 4-ply acrylic, 500 g cone, £3.99 inclusive of VAT; cashmere, alpaca, lambswool, angora, cotton and so on. Plus our half-price corner, including Forsell's 4-ply wool at discount prices. A.K. Yarns have a Brother dealership and sell new and secondhand machines, all guaranteed.

Bank Holiday Specials! 20% off the featured yarn, selected on the day. Coach parties are also welcome. There is ample parking space, a wheelchair-friendly environment and a percentage commission paid to clubs. All yarns inclusive of



VAT and Access or Barclaycard are taken.

A.K. Yarns are open any day or time by appointment but normal opening hours are Wednesday-Friday, 10.00 am to 4.00 pm; Sunday (including Bank Holiday Sundays) 11.00 am to 4.00 pm.

A.K. Yarns, Units 30-31 Brindley Road, Dodwells Bridge Ind. Estate, Hinckley, Leicestershire LE10 3BY. Tel: 01455 234900.

ARGYLL

Argyll Ferndale which knits as 4-ply, is now available in 38 shades on a 500 g cone. This long-standing and popular product from the Thomas Ramsden Group, includes four new shades – oatmeal, peat, maroon and matador – which complement an excellent range. The 500 g cone size is in response to trade demand in order to cater for longer and looser garments.

Argyll Laser Print and Waterwheel Concorde, both

machine yarns knitting as 4-ply, complete the stock range. Laser Print, on a 400 g cone, is an instant Fair Isle yarn or, when used on its own, produces a mosaic print. Courtelle is available in 41 shades on a 500 g cone as Waterwheel Concorde. For further information, please contact Thomas Ramsden & Co.

Thomas Ramsden & Co (Bradford) Ltd., Netherfield Road, Guiseley, Leeds LS20 9PD. Tel: 01943 872264.



BUSBY YARNS

Our Mail Order service provides a selection of repeatable qualities and shades for machine and hand knitters.

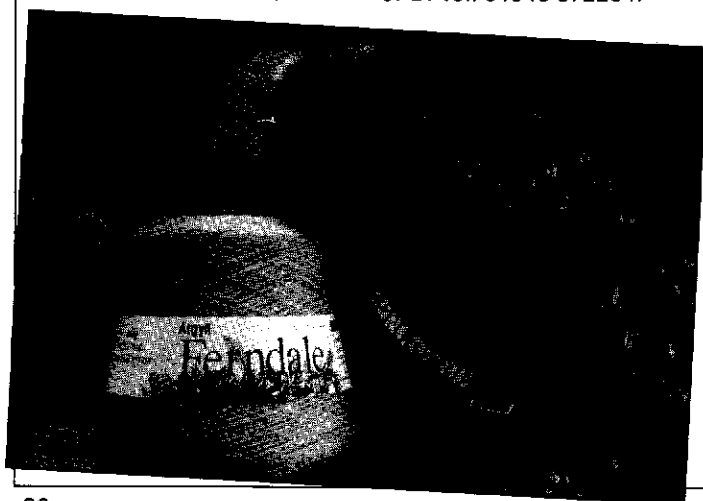
The 4-plys include our luxuriously soft, machine washable 100% Wool as well as the Lambswool/Cashmere and Fine Lambswool ranges, which are made especially for domestic machines, as are the Acrylic and supersoft Shetland cones.

We also specialise in Arans,

having four qualities and 15 colours, as well as stocking top quality Mohair on ball and cone, Lopi, Guernsey and so on.

We supply all yarn users, large and small, at home and abroad and have no minimum order quantity. Send £3 (returnable) for shade cards. Access/Visa.

Busby Yarns, P.O. Box 930, Dundonald, Kilmarnock, Ayrshire KA2 9BA. Tel/Fax: 01563 850981.





BRITISH MOHAIR SPINNERS

Mohair is back! Increasingly featured in the High Street, this luxurious fibre is returning to the forefront of fashion.

British Mohair Spinners' Mohair Shops offer the widest range of mohair-based yarns and fancy yarns to discerning knitters by mail order and also welcome personal visitors, coach parties and club visits (by prior arrangement).

Exquisite yarns are offered, predominantly for hand knit-

ting but some are available for use on machines. British wools and Arans are available and all Jarol yarns and leaflets are stocked for personal callers. Bargains and oddments are constantly updated, offering customers one-off yarns for individual garment.

British Mohair Spinners Ltd., Midland Mills, Cape Street, Bradford BD1 4RL. Tel: 01274 728456. Also at Lowerholme Mills, Shipley. Tel: 01274 583111.

CELANDINE

Celandine have introduced three new yarn qualities this year, namely: Lucy, a high fashion, shimmering yarn in silk/viscose in six super shades: Jazz, a blend of cotton/polyester in up-to-the-minute, combined black and white: Tammy, Shetland, marled yarn in six exciting shades.

We have discounted some of our yarns and have been pleased to offer some top-quality bargains. In spite of

continuing rising costs, we have been able to maintain our prices due to the continuing support of our customers - thank you! To obtain up-to-date details, please send £2.50 (refundable).

Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ. Tel: 01943 466640. Fax: 01943 850159.

COLINETTE YARNS

Colinette Yarns' sumptuous colour range is not exclusive to hand knitters; available on cone or hank, most of the 15 natural yarn types slip smoothly through a chunky machine. Skye (an Aran weight), Double Knitting and One Zero (a chunky slub) are composed of a petal-soft pure wool, hand-dyed to a crystal clarity for that extra special garment. Why not try Byzantine, a truly exotic

BONNIE'S WOOLS

'Quality coned yarns from Bonnie's Wools' is our proud boast after over 25 years as a supplier of coned yarns to machine knitters.

You can choose from our luxury Sable and French Crêpe for that special garment or from the wide ranging 4-plys which include the famous Bonnie 4-ply and Luxury ranges. For finer work and double bed machines, we have our Courtelle 3-ply or fine 2/30s acrylic.

At our Knitting Centre we also have stocks of most other leading brands of yarn, plus huge stocks of acrylics, brights, knops, cottons, bouclés, brushed wool mixtures, pure Shetland, lambs-



wools and many other fancy yarns at very competitive prices. Send a sae now for the current price list and your nearest stockist.

Bonnie's Wools Ltd., 1273 Bristol Road South, Birmingham B31 2SP. Tel: 0121-475 1691. Fax: 0121-478 2197.

CAPRICORN MOHAIR

Capricorn specialises in quality British mohair yarn which is produced from our herd of angora goats in Hampshire. This luxury knitting yarn is produced using special techniques to remove kemp (itchy hairs) and soften the yarn.

The yarn is 84% mohair, 8% wool and 8% nylon. Chunky yarn is available in 50 shades and is suitable for hand and machine knitting, supplied on 450 g cones and 50 g balls. There is a limited range of 4-ply mohair for standard gauge machine. We have a

mail order service and trade enquiries are welcome. Shade cards and hand knit-kit brochures are available.

Capricorn Mohair, Manor Farm, Rockbourne, Hampshire, SP6 3NN. Tel: 01725 518454. Fax: 01725 518777.



mixture of wool and silk? Standard gauge knitters can also benefit from the Colinette colour range; the 4-ply is composed of the softest pure wool and is available in the complete colour range. Please

contact us for a brochure and further details.

Colinette Yarns, Old Baptist Chapel, Watergate Street, Llanfair Caereinion, Powys SY21 0RB. Tel: 01938 810128.



CORNWALL KNITTING CENTRE

25 Prideaux Close, Tamar View Ind. Est.
Saltash, Cornwall PL12 6LD

A World of Knitting

THE CORNWALL KNITTING CENTRE

The Cornwall Knitting Centre has over 80 different types of yarn including the top-selling brands, from 2/30s to chunky mohair, in a wide range of colours.

Since our opening in August of last year, the choice of yarns has doubled. Included in the range of coned yarns are 26 types of yarn from Bramwell, 14 from Forsell, 12 from B.S.K., 14 from Yeoman and six fancy yarns from Denys Brunton.

Latest additions include Kiwi's Marriner (1,000 g) and, from King Cole, Carolina Cotton, Lotus and Angora Look. Amber Yarns contribute the

lurex section, instant Fair Isle and Academy (100% Courtelle).

The Centre not only provides a mail order service but specialises in both new and secondhand knitting machines, as well as the many accessories necessary for the maintenance and care of knitting equipment. We are open six days a week, have a late night on Fridays and will arrange evening visits for enthusiastic Knitting Clubs.

Cornwall Knitting Centre, 25 Prideaux Close, Tamar View Ind. Estate, Saltash, Cornwall PL12 6LD. Tel: 01752 840810.

DESIGNER YARNS

Designer Yarns are a small, specialist mail order company, selling our own range of machine knitting yarns direct from the mill – a very convenient way of making your selection. We have a comprehensive range of Merino/lambswool in both 4-ply and 2-ply in a choice of 45 shades and a smaller range of machine washable Merino/lambswool 4-ply yarn. The

fourth yarn available is a Tussah-effect cotton in 4-ply weight and some 25 shades. All our yarns are available on 500 g cones and the minimum order is one kilo (two cones). Send a large sae and £1.00 (refundable) for a full shade card and price details.

Designer Yarns, P.O. Box 18, Longcroft, Keighley BD21 5AU. Tel: 01535 680305

designer yarns

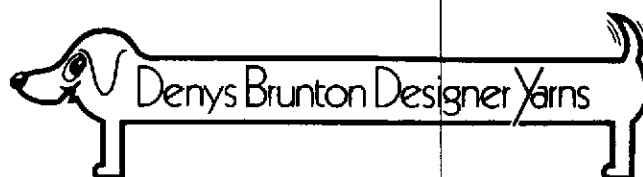
DENYS BRUNTON DESIGNER YARNS

You will be pleased to hear that the 'Old Dog' (Denys) is back at work, almost fulltime, after his illness – having missed the 'pleasure' of relocating the business. Denys wishes to thank all his customers and friends for their best wishes.

Back, with a vengeance, for the new season, we are introducing a new pattern book featuring a variety of super designs, along with ten new shades in Magicolour and

to complement these, six new shades in Delux and Duetto. We are doing our utmost to assist our customers to obtain increased business with the new patterns and yarns and, hopefully, to attract knitters who have not used Denys Brunton yarns before. It's a great experience – try it!

Denys Brunton Designer Yarns, P.O. Box 38, Heckmondwike, West Yorkshire postcode. Tel/Fax: 01924 408507.



THE FALKLAND MILL

The air in the Falkland Islands is indescribably pure and this, together with the lack of inorganic fertilisers on the Islands, makes Falkland Mill Luxury Spun Wool one of the 'greenest' available – it is totally natural!

The sheep on the Falkland Islands are Polwarth, a cross-breed from the Merino. These sheep grow superb heavy fleeces, producing a fine, lustrous wool which is beautifully soft and a pleasure to knit. Even people who are unable to wear pure wool because 'it tickles' have commented that they may be able to wear this wool from the Falkland

Islands. For details and local stockists, please send a stamped, addressed envelope.

Focus Knitting, 4 Elm Court, Sandwell Business Park, Smethwick, Birmingham B66 1RB.



EVERYTHING ANGORA

We breed the rabbits to produce our 70% angora, 30% lambswool yarn which is spun for us in Huddersfield. The yarn is available in 18 beautiful colours.

Our yarn is unbrushed which makes it suitable for both machine and hand knitting. It knits on the highest tension of a standard gauge machine and we have three machine knit patterns available – a tunic, a



round-necked sweater and a low, V-necked cardigan.

The yarn is extremely light with a high yardage which means that only 250-300 g is required for a large, hand knit or 300-350 g for a machine knitted garment. Telephone for a price list and colour swatch.

Everything Angora, 41 Broad Street, Syston, Leicester LE7 1GH. Tel: 0116-260 8451.

FORSELL

Take a look at what Forsell have to offer – the Superwash has been re-vamped and there are now 46 shades in the 4-ply range, the latest being Damson and four mixes, Worcesterberry, Pewter, Moonlight and Greengage. In the 2-ply and 3-ply ranges there are 33 shades which match the 4-ply, making this an extremely versatile range to employ. Rutland Tweed, a fine 4-ply wool with a touch of viscose, has five new shades named Ketton, Catmose, Gunthorpe, Greetham and Beeton, all marled colours with slubs. There are new mixed shades for Naturell too, extending the range of this beautifully soft wool and alpaca 3-ply weight to 18 with the addition of Negra, Manu, Pullo, Nevado and Tambo.

Touch of Silk DK also has the mixed-colour tweedy look that is so fashionable and its latest colour additions are Pale Jade, Light Quartz, Slate and Light Sandstone.

The new yarns will be available from your local stockist or contact Forsell for further information.

Forsell

T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicestershire LE18 4SG Tel: 0116-278 6281. Fax: 0116-277 3320.



HUSH KNIT YARNS

Hush Knit Yarns are specialists in yarn for domestic knitting machines. This year they offer seven qualities. Mayfair is a fine-ply acrylic and wool, available in 20 colours and ideal for Jacquard on European machines. Also available, a 2/30s acrylic which can be used in the same patterns.

crêpe is used by leading designers for exclusive suits and dresses.

Two English-spun 4-plys complete the range; an acrylic of quality and a 75% acrylic, 25% wool mixture available in 15 solid colours and 15 mixture shades.

Hush Knit are also sole distributors for Jandis 3-ply 100% brushed acrylic for single-end knitting on European machines and stock the two crêpe yarns, fine and 4-ply, which were the original crêpes imported into this country. These still have the same superb quality which is valued by serious knitters and the fine

Hush Knit Yarns are available from retailers or by mail order from Hartington Yarns, Unit 6 Balloon Wood, Coventry Lane, Beeston, Nottingham NG9 3GJ.

Hush Knit Yarns, 57 Burnside Drive, Bramcote Hills, Beeston, Nottingham NG9 3EF. Tel: 0115-922 3654.



JAMIESON & SMITH

We are one of the very few companies that still keep alive the traditional Shetland yarns, by purchasing the locally-grown wool from the Shetland farmers and crofters and turning it into our high quality knitting yarns.

We offer a most extensive colour range, reflecting the natural beauty of our Islands and the wool is available in many weights, on cone for the

machine knitter, on hank for the hand knitter, plus patterns, knitting accessories and so on.

The quality and popularity of our knitting yarns has resulted in a world-wide postal service and we take pride in a prompt despatch of orders.

Jamieson & Smith (Shetland Wool Brokers) Ltd., Lerwick, Shetland, Scotland ZE1 0PQ. Tel: 01595 693579.

MERRIHAY FIBRES

Merrihay Fibres is a family business whose aim is to produce high quality yarns at affordable prices, using natural fibres, most of which are produced from their own sheep and goats. The yarns range from pure wool, through wool and mohair mixes to smooth-spun mohair and cashgora – a fibre which combines the lustre of mohair and the softness of cashmere with a slight hairiness, giving it a quality of its own. These unique yarns vary from 4-ply thickness through to chunky quality and are suitable for



use on knitting machines although, at present, only hand knitting and crochet patterns are available. Write or telephone for further information.

Merrihay Fibres, Poole Farm, Grosmont, Abergavenny, Gwent NP7 8HU. Tel: 01873 821328.



KING COLE

King Cole have a superb range of machine knitting yarns in a huge range of shades to cater for all your requirements. Our yarns include Anti-tickle 4-ply 100% Wool, Carolina Cotton 4-ply, Lotus 4-ply, Guernsey 5-ply, Little Dorritt 3-ply and Moby Aran. All are available

from good machine knitting stockists, nationwide. Please contact the Consumer Services Dept. at our address below for details of your nearest stockist. For mail order requirements, please send £1.00 (refundable) for a full catalogue and mail order

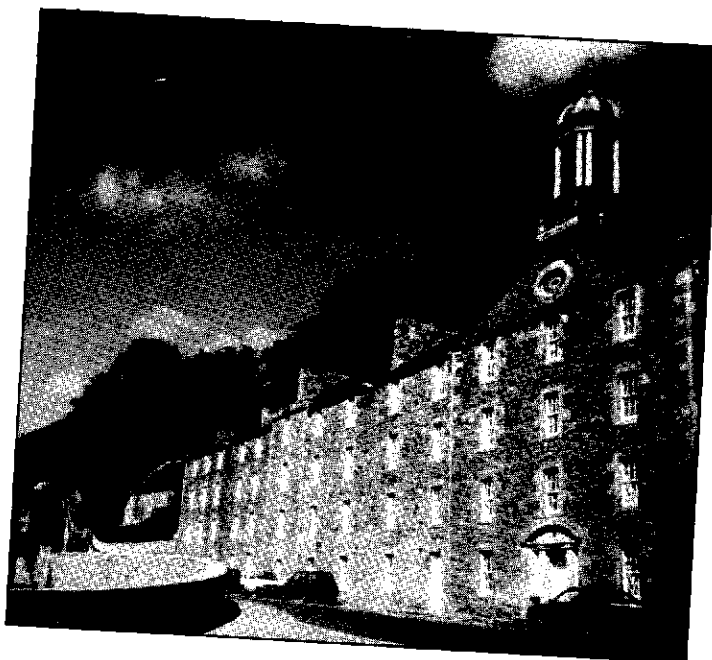
details to St. John's Wools, P.O.Box 66, Limefield Mills, Wood Street, Bingley, BD16 2BH. Tel: 01274 510566

King Cole Ltd., Merrie Mills, Old Souls Way, Bingley BD16 2AX. Tel: 01274 561331. Fax: 01274 551095.

NEW LANARK

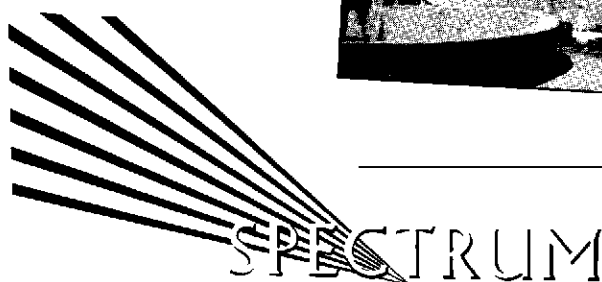
New Lanark, once Scotland's largest mill complex, is fast becoming one of Scotland's top tourist attractions. New Lanark was the seed-bed of social and educational reforms in the early 19th century.

Pure wool yarn is spun on a 19th century Platt Spinning Mule. The carding machine, twisting frame and reeler are also on view and working, primarily as a demonstration to



visitors. We can therefore offer this wool to you at very competitive prices. We produce a range of natural and dyed shades in 4-ply, DK and Aran weights. The yarn is available in our mill shop, or by mail order. Shade cards are available, on request.

New Lanark Trading Ltd.,
Mill Three, New Lanark,
Lanark ML11 9DB. Tel: 01555
665876. Fax: 01555 665738.



SPECTRUM YARNS

Spectrum Yarns offer one of the largest shade ranges in the best quality yarn available. Linaria, a 100% Courtelle 4-ply, has 60 shades, including classics and fashion shades, within which there is a wide choice of toning colours. Tango, a 4-ply mix of 20% wool with 80% Courtelle, gives a soft fabric which drapes well and the 30 shades have a more muted feel than those in Linaria.

Strata is an Aran weight mix of 20% wool and 80% Courtelle,

available in cream only on 800 g cones and is ideal for more rugged, outdoor wear. Delta, in white only, is a 3-ply 100% Courtelle yarn, available on 400 g cones.

All Spectrum coned yarn is double waxed to glide effortlessly through the machine. Send for a free shade card, price list and order form.

Spectrum Yarns, Spa Mill,
New Street, Slaithwaite,
Huddersfield HD7 5BB. Tel:
01484 843732.

SIMPLY SHETLAND

Simply Shetland are a small family business specialising in natural yarns.

Choose from the superb range of 100 colours in our 4-ply pure new wool or, the designers' favourite at the moment, is a textured 75% lambswool and 25% silk yarn which is machine washable and comes in 22 top fashion shades.

We also stock the complete range of King Cole Anti-tickle wool – a snip at only £9.05 per 500 g! Our 2-ply selection of combed cotton has always been popular and we have 24 colours in Merino lambswool from one of the best spinners in Italy.

All yarns are available to trade and private customers. Please send a 29 pence sae for free shade cards.

Simply Shetland, 9 West
Port, Edinburgh EH1 2JA.
Tel: 0131-228 4578.



PAINTBOX YARNS

Paintbox Yarns was established in February '92 to fit the needs of the designer trade and discerning home knitters. We are proud of our fast and friendly service and we stock more than 50 qualities of yarn in huge colour ranges. For example, there are 93 shades in our 4-ply Pure New Wool range and 48 shades in 3-fold and DK mercerised cotton.

Paintbox carries only natural

fibres; wool, alpaca mohair, cotton, indigo denim, chenille, linen, silk and so on, from 1-ply to Aran weights. All our yarns are suitable for both machine and hand knitting. Mail order only – send £3.50 for shade cards.

Paintbox Yarns Ltd., 15
Bramblewood Close, Car-
shalton, Surrey SM5 1PQ.
Tel: 0181-669 2950. Fax:
0181-773 8494.

Paintbox Yarns® Ltd.
Natural Fibres

TAMM YARNS



The excellent quality yarns from the Tamm Company are again available in Britain. Tamm Yarns are hard-wearing, resilient, man-made fibres which are produced in Mexico for the knitting industry. They include the beautiful and very popular Estilo – a fine crêpe yarn suitable for single or double bed knitting. Diamante – a lovely, lustrous crêpe, knits as a 4-ply and is shown in the photograph. (The pattern for the tunic is also available.) Selina, looks and feels like silk and Trenzi is a brushed crêpe twist, suitable for family knitting. For shade cards and prices of the yarns and patterns, please send a large sae with 50 pence postage.

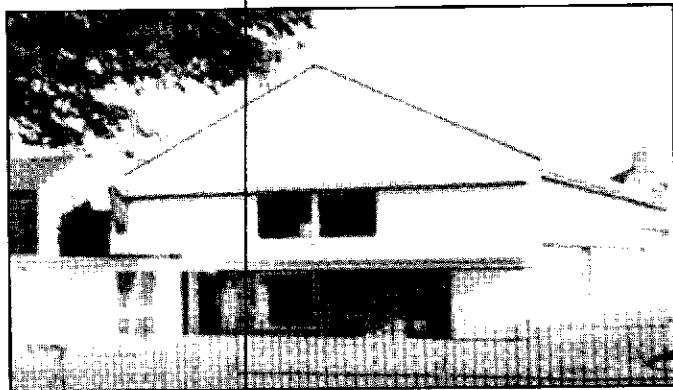
Tamm Yarns, Elaine Cater
and Caroline Nelson, 31
Arundel Gardens, London
W11 2LW.

UPPINGHAM YARNS

Uppingham Yarns is known for its industrial yarns, available at a fraction of normal cost, owing to Uppingham purchasing on contract direct from spinners and from surplus industrial supplies. Uppingham has its own processing factory and laboratory to ensure fibre quality. Yarns from silks to acrylics are avail-

able in many counts and we are always pleased to try to match any samples of unusual yarns not easily obtained elsewhere. Contact us for shade cards and further information.

Uppingham Yarns Limited,
North Street East,
Uppingham, Leicestershire
LE15 9QL. Tel: 01572 823747.



YEOMAN YARNS

Yeoman Yarns are renowned for exclusive yarns selected from spinners in Italy, France and Britain for the discerning knitter who requires up-to-date colours and yarns that are 'different'. This autumn, we have introduced seven new shades in Janeiro (viscose, linen and acrylic) plus new chunky yarns with textured effects for the coarser hand-knit look. Our usual Sport (pure virgin 4-ply wool), Polo (1-ply Merino wool) and Fifty/Fifty wool ranges will all be represented, plus fancy yarns with some new additions to be unveiled in September.

Our luxury mohair yarn, 2-ply Cigno (70% kid mohair), is now available in 14 super colours for winter '95/'96. Together with Jacky 4-ply



(50% mohair, 50% acrylic), plus Elsa 3-ply mohair, these are all featured in our winter mail order catalogue, price £4.25 direct from us, and are also available from local stockists.

Yeoman Yarns Ltd., 36
Churchill Way, Fleckney,
Leicestershire LE8 8UD. Tel:
0116-240 4464.

TEXERE YARNS

With probably the widest range of yarns available under one roof, Texere Yarns always

have the problem of which to leave out of their fantastic catalogue! Visitors are always

surprised and delighted at the selection available for knitters, weavers and embroiderers.

Nevertheless, the new catalogue includes wools, silks, acrylics, cottons, mohairs and rug yarns, as well as ribbons and the famous Texere 4-ply glitter yarn. Just send £2.90 for your copy of the new catalogue, or call in person. The warehouse is open from 9.00 am to 5.00 pm on week days and at weekends by arrangement. Please advise us in advance of visits by coach parties.

Texere Yarns, College Mill,
Barkerend Road, Bradford
BD3 9AQ. Tel: 01274 722191
Fax: 01274 393500.



THE YORKSHIRE MOHAIR MILL

Buy mohair from The Yorkshire Mohair Mill. There are 72 colours in Kaleidoscope with matching shades in Viscose Ribbon; Cocktail Range mixtures; bobbly Festival tweedy Italian; random effect Phaser; and 4-ply Fine Art – in total, choose from over 150 glorious shades.

We also stock Supreme Aran, 100% wool; machine washable, Aran with Wool and Highland Aran; 100% Wool DK and Heather Look Tweed; environmentally-friendly recycled-fibre yarns in Cashmere and Lambswool or Cotton and

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Designed by



POPPIES

1

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin Bellini. (Yarn Guide No.8.)

1 x 350 g cone in Col 04 (MY).

The poppy design has been Swiss darned in cotton, using a Sylvia Wynn Swiss Darning Embroidery Kit. If you would like a brochure showing all her latest designs, please send a sae to:- Forge Craft Creations, The Old Smithy, Pirton, Nr. Worcester, Worcestershire WR8 9EJ. Telephone: 0190-582-0482.

GARMENT WEIGHT

Finished garment in first size weighs 210 g.

The fibre content of this yarn is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair, 7% Pam. For further information about this yarn, please write to the following address:- Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU. Telephone: 0171-286-1532.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small [medium, large].

To suit bust 76-82 [86-92, 96-102] cm, 30-32 [34-36, 38-40] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch, steam pressed before measuring (tension dial setting approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

- a) We used knit side of knitting as right side of garment.
- b) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- c) If following the instructions in Nina Miklin's book 'Knit to Finish' Book 1, work as follows:-
 1. Front neckline - Part One. The 'crucial point' is at RC 257 [271, 281], follow the instructions in chapters 2 to 6.
 2. Back neckline - Part Two. At RC 297 [311, 321], follow the instructions in Chapter 4.
 3. Attaching the neckband - Part Four. Follow the instructions in Chapters 2 to 5.

Nina Miklin

FRONT

Arrange over 172 [186, 200] Ns at centre of machine for 2x1 rib and knit selvedge and welt following instructions on diagram. Transfer sts for st st. Set RC at 000. Continue working from diagram until RC shows 245 [259, 269].

SHAPE NECK

Push all Ns at right plus 7 Ns at left of centre 0 to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. * Push 3 Ns at neck edge to HP, K 2 rows; rep from * once more. ** Push 2 Ns at neck edge to HP, K 2 rows; rep from ** once more. RC shows 257 [271, 281]. (See Knitting Notes - front neckline.) K 1 row. Dec 1 st at neck edge. K 3 rows. Dec 1 st at neck edge. K 4 rows. Dec 1 st at neck edge. *** K 5 rows. Dec 1 st at neck edge; rep from *** once more. Cont straight until RC shows 297 [311, 321]. Cast off rem 35 [39, 44] sts for shoulder. With carriage at right, shape right side of neck to correspond with left side. Push rem Ns to UWP. Using WY, K a few rows and release from machine.

BACK

Arrange over 172 [186, 200] Ns at centre of machine for 2x1 rib and knit selvedge and welt following instructions on Front diagram. Transfer sts for st st. Set RC at 000. Continue working from diagram until RC shows 283 [297, 307].

SHAPE SHOULDERS

Push 4 [4, 5] Ns at opposite end to carriage to HP on next 4 rows. RC shows 287 [301, 311].

SHAPE NECK

Push all Ns at right plus 10 Ns at left of centre 0 to HP and cont on rem sts for first side. Cont to push 4 [4, 5] Ns at shoulder edge to HP on next 5 alt rows and at the same time K 2 rows. * Push 5 Ns at

neck edge to HP, K 2 rows; rep from * once more. Push 4 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. RC shows 297 [311, 321]. Push Ns at left

from HP to UWP. Cast off 35 [39, 44] shoulder sts. With carriage at right, shape right side of neck to correspond with left side. Push rem Ns to UWP. (See Knitting Notes - Back neckline.) Using WY, K a few rows and release from machine.

SLEEVES

Arrange over 78 Ns at centre of machine for 2x1 rib and knit selvedge and welt following instructions on Front diagram. Transfer sts for st st. Set RC at 000. Continue working from diagram until RC shows 254 [268, 278]. Cast off.

NECKBAND

Join right band shoulder seam. Arrange over 116 Ns at centre of machine for 2x1 rib. Knit selvedge. Using MT-2/MY-2, K 13 rows. Using MT-2/MY-2, K 7 rows. Using MT/MT, K 1 row. Using WY, K a few rows and release from machine. Push 154 Ns to WP. Replace sts from last row evenly on to Ns. With P side facing, pick up sts around neck edge and place on to Ns. Using MT-1, K 1 row. Using MT+4, K 1 row. Cast off using a latch tool.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

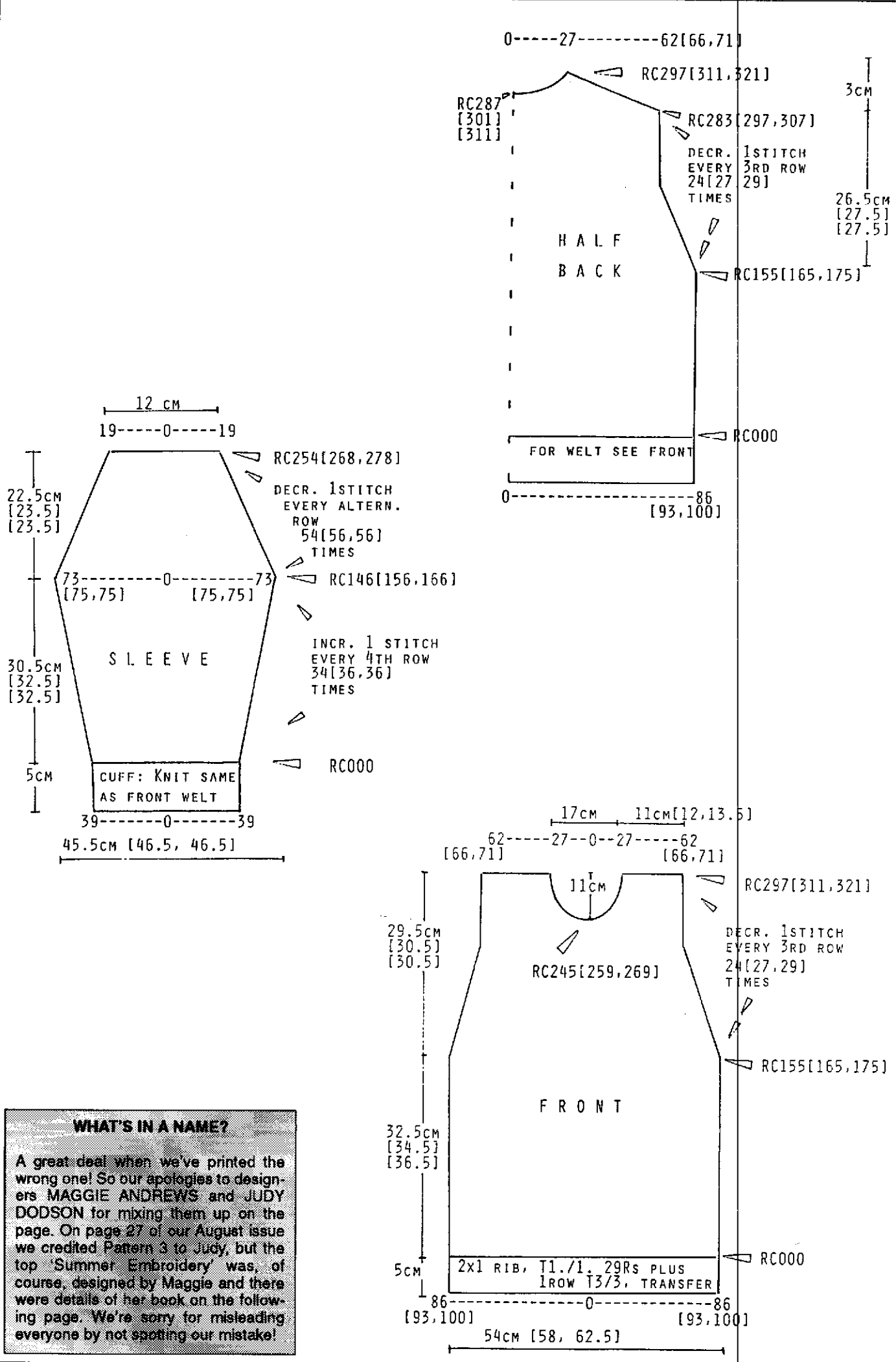
MAKING UP

Join left shoulder and neckband seams. Work the Swiss darning motif. Set in sleeves. Join side and sleeve seams.

CARE INSTRUCTIONS

Hand wash in lukewarm water.





WHAT'S IN A NAME?

A great deal when we've printed the wrong one! So our apologies to designers MAGGIE ANDREWS and JUDY DODSON for mixing them up on the page. On page 27 of our August issue we credited Pattern 3 to Judy, but the top 'Summer Embroidery' was, of course, designed by Maggie and there were details of her book on the following page. We're sorry for misleading everyone by not spotting our mistake!

MASTERCLASS

'WHAT'S NEW PUSSYCAT?'

Definitely the pussycat look, with all that fake fur around, but what else is new? Shape, shapes and more shapes. Masses of really new shapes to knit if you can, to buy or sew if you can't.

Mary Dowse

The new shapes will all look wonderful in the lovely colours predicted for winter, whether you choose the pale, pale pastels, the brilliant brights or the deep rich or smoky tones. There are lots of tremendous ideas for knitting, though some of the more fitted styles could be a problem for the Big and Beautiful, though absolutely marvellous for the slender. Really narrow

skirts, long and ribbed or knee length or shorter, worn with a skinny-rib sweater if you are slender, or a loose straight tunic if you are less so, look great in either dark or bright colours while a simple cardigan, short or longer, completes the effect.

Pastel suedes are everywhere. As a less expensive and easier-to-care-for alter-

native, try pastel chenille fur for a velvety 'suede' look. Textures have a fine chenille for a really light look, or use Yeoman's chenille for a very rich velvety texture. As a yarn this is highly fashionable and lends itself beautifully to the newer styles. If you're larger rather than small, try chenille knits in darker colours. These make a beautiful plain skirt and small jacket, perhaps worn with a silky shirt or vest-like, fine-knit, sleeveless top. These will be seen everywhere under fitted jackets, often cropped to show bare midriffs. Skirts, slit not just a discreet few inches but often from hem to waist, may even have a complete panel cut away at the back. This, I feel is dashing but draughty and more to make a fashion statement on the catwalk than to wear shopping in Tesco's! There are however, an almost infinite number of variations,

while finely knitted leggings in a brilliant or metallic yarn would look marvellous under a spilt skirt.

It always happens that catwalk shows rely on shock tactics for their impact. Every year we hear this as an excuse rather than a criticism, but every year they seem to become more and more extreme. The very low necks and the very high heels as shown are almost unwearable and totally unstable but don't dismiss them out of hand, there are wearable versions. Very much on the plus side, the extravagant fur fabric coats, worn over practically nothing by the models in the shows, have tremendous impact but are equally telling worn with simple clothes underneath. These are marvellous for knitters as you can knit a chenille or bouclé, 'short-haired fur' or a really be-fringed fabric for a long-haired one and make the most of the wildly unlikely brilliant fashionable colours in a very simple shape. I have formerly mentioned burnt orange as a must this coming season but I never expected to see so much of it personally, in advance! I should explain that I'm writing this at a window facing a main room undergoing extensive repairs and I'm forced to take notice as there is a heavy drill working almost all the time. I've just been watching a group of workmen in deep orange (how fashionable), topped by waistcoats in the usual lime glow-in-the-dark yellow. Their clothes look so marvellous that I almost forgive them the continual misery of the noise.

As an alternative to all this brash brilliance, the feminine knitter will rejoice in the current preoccupation with eighteenth century clothes and fripperies. The frivolous little hats, the low, low square necks, the fitted bodices. Vivienne Westwood's ruching and padding, all the pretty colours, all continue the story. This is all great for winter evening dresses, which otherwise tend to the boring old 'slip' or 'petticoat' shape we've seen for so long. Stiff satins and taffeta and bejewelled bodices make a welcome return - even if you can't knit them - but wouldn't they look just right with a really big lacy lurex stole?



SILVER SCENE

BACK TO BASICS – Part 6

We're going to end our voyage of discovery around the Silver Reed EC 1 with a look at Buttons 5 and 6 this month.

Maggie Dyke

We'll start with Button 5, which is the Mirror/Chevron repeat button. This has a choice of three settings. You can have the left hand light on, the right hand light on, or no lights on. Whether you use the left or right hand light determines the type of repeat you knit. The left hand light makes a mirror repeat, which we're going to look at first. We'll use the duck pattern as an example again.

If you knit the duck pattern without using Button 5, you'll have a procession of ducks across your knitting, all swimming happily in the same direction. Button 5 can be used to turn the pattern around at regular intervals, making an exact mirror image of the pattern so that your ducks will go in both directions.

Sample One is knitted using Card 6, pattern 40. The pattern width indicators are set to 0 and 20, so we only knit the large duck. The Point Cams are set at 20 (L) and 20 (R). This allows room for two ducks. The Needle One Cam is set at 0 and Button 5 is set with the left hand light on. The pattern starts on the first needle

to the right of the Needle One Cam as usual, so the 20 needles to the right knit the duck as normal. However, the vital difference is that we are using Button 5 to make a mirror repeat, so the 20 needles to the left of the Needle One Cam knit the duck swimming in the opposite direction, producing an exact mirror image.

If you look at Stitch One on the pattern card, at the extreme left, you'll see that there is no pattern there, so that gives us two plain stitches between the two ducks, one at each side of the Needle One Cam. If the Pattern Width Indicators were set at 1 and 20, the waves would meet at the centre of the knitting and would look a bit peculiar.

Sample Two is similar to Sample One, except that the ducks are now swimming in the opposite direction. The Pattern Width Indicators are set to 0 and 22 this time. If the Pattern Width Indicators were left at 0 and 20, we'd have Siamese ducks, as their tails would be joined together. By moving the Pattern Width Indicators out by two stitches, we've allowed two plain

SAMPLE 1

Two ducks knitted using the Mirror Repeat option on Button 5, with the Needle One Cam at the centre of the Knitting.

stitches between the two ducks. The two plain stitches are doubled up to four because the Mirror Repeat Button is used. The Point Cams are set at 22 (L) and 22 (R) and the Needle One Cam is set at 22 (L). Button 5 has its left hand light on. The pattern repeats from wherever the Needle One Cam is placed, so the ducks are now swimming away from each other.

The little ducks on the pattern card were feeling a bit left out, so I've used them for Sample Three. Here the Pattern Width Indicators are set at 20 and 48, so only the little ducks are selected from the pattern card. This setting allows two plain stitches to the left of the first duck and one plain stitch to the right of the second duck, again to avoid any tails or beaks joining. The pattern is 28 stitches wide (the difference between 20 and 48) allowing both the ducks on the pattern card to be knitted.

The width of each duck, including the plain stitches at either side, is 14 stitches. There are three ducks shown on the sample, so the Point Cams need to be set far enough apart to allow for them all. One duck is 14 stitches wide, so three ducks are $3 \times 14 = 42$ stitches. The ducks go in the middle of the sample, so the Point Cams are set at 21 (L) and 21 (R). The Needle One Cam is set at 7 (L) - 14 stitches away from the left hand Point Cam, giving two ducks to the right of Needle One Cam and one duck, facing the opposite direction, to the left. The left hand light is on under Button 5.

Remember that we're looking at the back of the knitting all the time, so when the knitting comes off the machine and we look at the front, the pattern is the other way round. On Sample Three, you can

see that two ducks on the left and one duck on the right are swimming towards each other. If the Needle one Cam had been placed at 7 (R) the sample would show two ducks on the right and one duck on the left swimming towards each other.

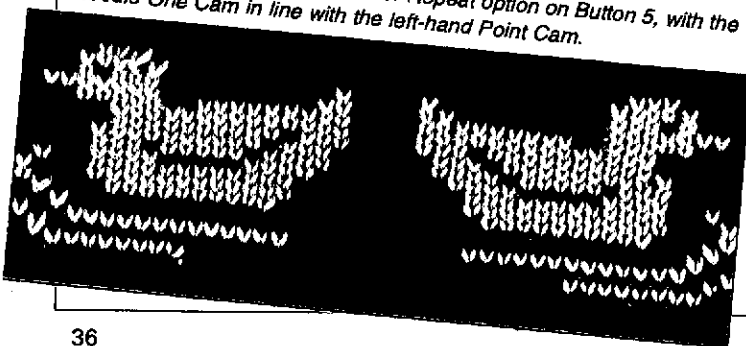
This is one of those occasions when it's much easier to try something out on the machine to see exactly what is going on rather than try to imagine the result of instructions, so why not try knitting the sample for yourself?

Sample Four uses Card 1, Pattern 11. If you look at the pattern, you can see that it looks nothing like the sample. That's because strategic use of the Pattern Width Indicators has altered the pattern dramatically! I wanted to show the effect of the Chevron option, so I was looking for a pattern which would give diagonal lines. The Pattern Width Indicators are set at 2 and 8, so only a small section of the pattern is used. The Point Cams are set to the width of the knitting. The Needle One Cam is set at 0 and Button 5 is set to the left hand light, so we are knitting a straightforward mirror repeat. Using the left hand light on Button 5 means that the edge stitches are repeated at both sides of the pattern repeat.

Compare Sample Four with Sample Five. Here you'll see that the edge stitches only knit once. This is because the right hand light is set on Button 5 for Sample Five. This option is called the Chevron Repeat. The pattern, instead of repeating the first and last edge stitches of the pattern, repeats from the next stitch in. Imagine we are knitting a six-stitch-wide pattern. Using the left hand light on Button 5 (the Mirror Repeat), the pattern would knit as follows:-

SAMPLE 2

Two ducks knitted using the Mirror Repeat option on Button 5, with the Needle One Cam in line with the left-hand Point Cam.



1, 2, 3, 4, 5, 6 (mirror) 6, 5, 4, 3, 2, 1, (mirror) 1, 2, 3, 4, 5, 6 and so on. If we knitted the same pattern but using the right hand light under Button 5 (the Chevron Repeat), the pattern would knit as follows:-

1, 2, 3, 4, 5, 6 (chevron) 5, 4, 3, 2, 1 (chevron) 2, 3, 4, 5, 6 and so on. Stitches 1 and 6 only knit once on the Chevron Repeat, while they knit twice on the Mirror Repeat. The Chevron Repeat option is perfect with diagonal lines. The line end ends in a perfect point, with one stitch at the centre. A mirror repeat would have the effect of flattening the point, as there would be two identical stitches where the line changes direction.

The last Button we're going to look at is Button 6 - one of the reasons why I fell in love with the Silver Reed electronic machine in the first place! In the bad old days, double Jacquard used to drive me to distraction. The problem I had was with punching the card. Double Jacquard is knitted with the ribber and the colour-changer, so all the floats which normally appear on the back of a Fair Isle fabric are knitted in on the ribber. The Cam Lever on the main bed is set to Slip Stitch. The card is punched so that two rows are knitted in the pattern colour and two rows are knitted in the background colour. The first row is knitted from right to left, in the background colour, so the background is punched, that is, the stitches aren't going to be in pattern on the next row. The next two rows are pattern rows, so the pattern is punched out. The fourth row is a negative of the third row - and so on, all the way through the pattern.

I always used to lose concentration at some point during the card and go completely off the rails! The beauty of Button

6 is that it will automatically convert any single bed Fair Isle pattern into double Jacquard. It does this by automatically altering the setting of Button 1 during knitting. You can see how it works even if you don't have a ribber and colour changer yet.

Put a Fair Isle pattern into the Card Reader, set to row 1. The carriage should be at the right of the machine and the left hand light should be on Button 1. Now press Button 6 (the one with all the kisses above it). The right hand light comes on over Button 1, so the machine is knitting the background or 'negative' part of the pattern (the white stitches on the pattern card.)

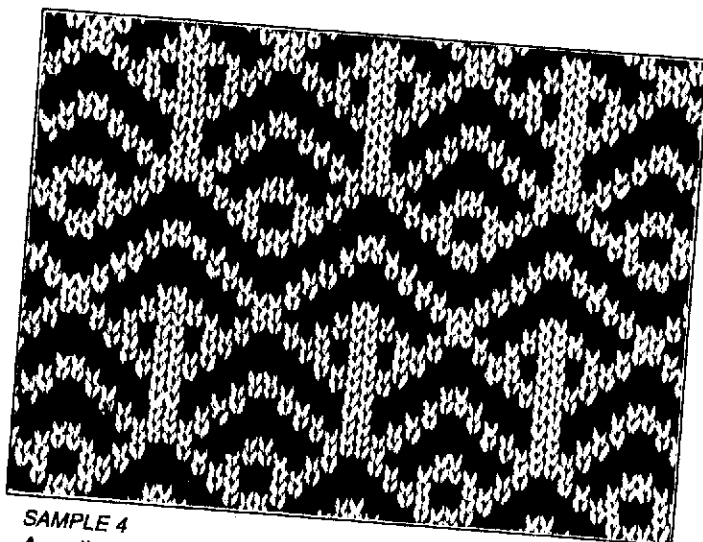
Move the carriage to the left, passing both the Point Cams. As you start to bring the carriage back to the right, the light over Button 1 automatically moves to the left position, ready to knit the 'positive' part of the pattern (the black stitches on the pattern card).

The Pattern Card moves every alternate row, allowing the machine to knit every row twice - once in the background and once in the pattern colour. It's as simple as that - with no more trying to Sellotape mistakes back into a punchcard, no more finding you've missed out one of the rows part way through the card and having to start all over again - absolute bliss at the touch of a button!

Sample Six is actually the same part of the pattern card that we used for Samples Four and Five, but knitted in double Jacquard, just to prove that it does work! The finished fabric has a slightly more textured surface appearance and is, of course, a thicker fabric, as the ribber and colour changer knit all the floats in.

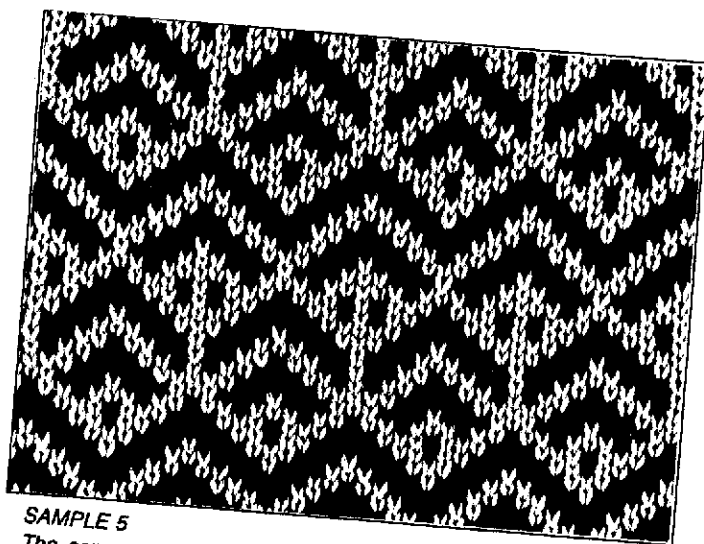
Well, that just about wraps up things on the Silver Reed EC 1 Pattern Controller. I hope you've found it helpful. I've been told that you have and 'the proof of the pudding' is

that I've been asked to write a second series. So, instead of taking my leave, I'll be back next month with my first article on the Silver Reed PE 1 Design Controller.



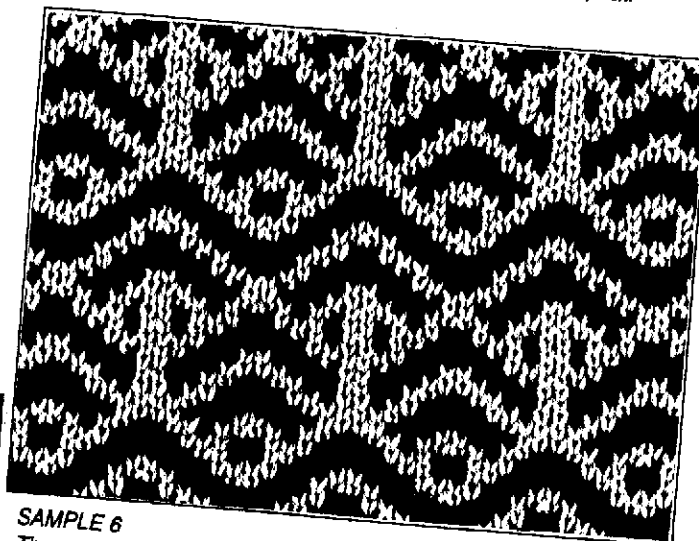
SAMPLE 4

A section of Card 1, Pattern 11, using the Mirror Repeat option of Button 5, so that both edge stitches repeat.



SAMPLE 5

The same pattern card as for Sample Four, but using the Chevron Repeat option on Button 5, so that the edge stitches don't repeat.

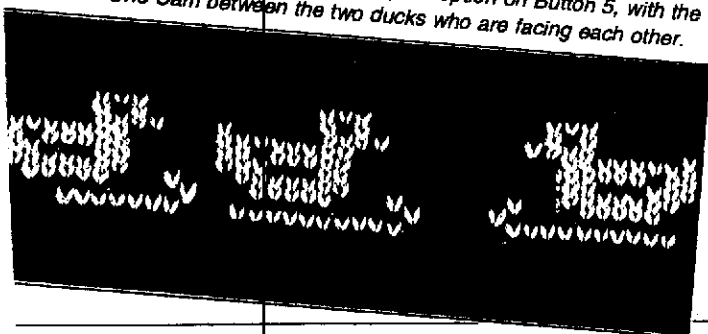


SAMPLE 6

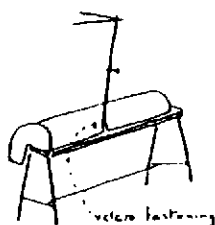
The same machine settings are used as for Sample Four, but this sample is knitted in double Jacquard, using Button 6 to knit Jacquard automatically from a single bed Fair Isle pattern.

SAMPLE 3

Three little ducks using the Mirror Repeat option on Button 5, with the Needle One Cam between the two ducks who are facing each other.

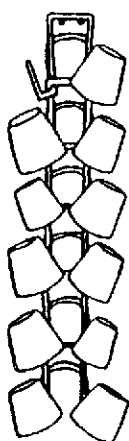


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DS

CREATIVE INTARSIA

LA CROIX

Following on from last month, I have based
this design on another 'find' made during
my stay, at the end of last summer, with
friends in the Lorraine area of eastern
France.

Terry Armitstead

During a walk in some nearby
woods, we were shown a tiny
chapel, built on the hillside
overlooking the town. The
chapel had a great simplicity
about it, both inside and out
and the only real decoration
was a marvellous geometrical-
ly tiled floor. The floor consist-
ed of two large main pattern
areas, one of which I have
chosen for the design. These
were then separated by
simple stylised flower-and-
cross motif tiles. The main
block was made up of smaller
blocks of four tiles, consisting
of the same tile rotated about
one corner. These four-tile

blocks were then repeated
nine times to form the larger
block.

HOW TO USE THE GRAPH

I have made the graph for just
one tile. To make a four-tile
block follow the procedure
below.

VERSION 1 (SEE ILLUSTRATION 1)

When you have knitted in
background colour up as far as
the first row of the graph,
finish on the left hand side.

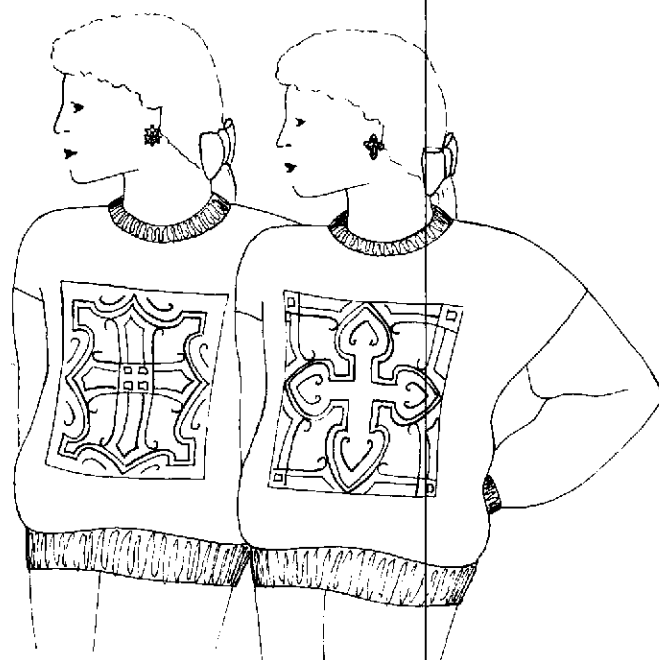


ILLUSTRATION 2
VERSION 2

ILLUSTRATION 1
VERSION 1

DESIGNS

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ROW 1

Knit in background colour, left to right, as far as stitch number 49 left of centre '0'. Continue to knit across first row of pattern from stitch numbers 48 left to 1 left. Then continue to knit across, left to right, from stitch numbers 1 right to 48 right but read row 1 of graph again, this time reading right to left, 1 to 48. Continue from left to right, knitting in background colour, from stitch number 49 right to end of row.

ROW 2

After knitting in background colour, right to left from the beginning of row until stitch number 49 right, read second row of graph, left to right

whilst knitting second row right to left from stitch numbers 48 right to 1 right. Then, continue knitting Row 2, right to left, from stitch number 1 left to 49 left, whilst reading Row 2 again, this time from right to left. Continue knitting in background colour from right to left, from stitch number 49 left to end of row.

ROW 3

Follow procedure for Row 1, reading pattern Row 3.

ROW 4

Follow procedure for Row 2, reading pattern Row 4.

Continue in this manner until row 60 has been completed.

ROW 61

Follow procedure for Row 1, reading pattern Row 60 again.

ROW 62

Follow procedure for Row 2, reading pattern Row 59.

ROW 63

Follow procedure for Row 1, reading pattern Row 58.

ROW 64

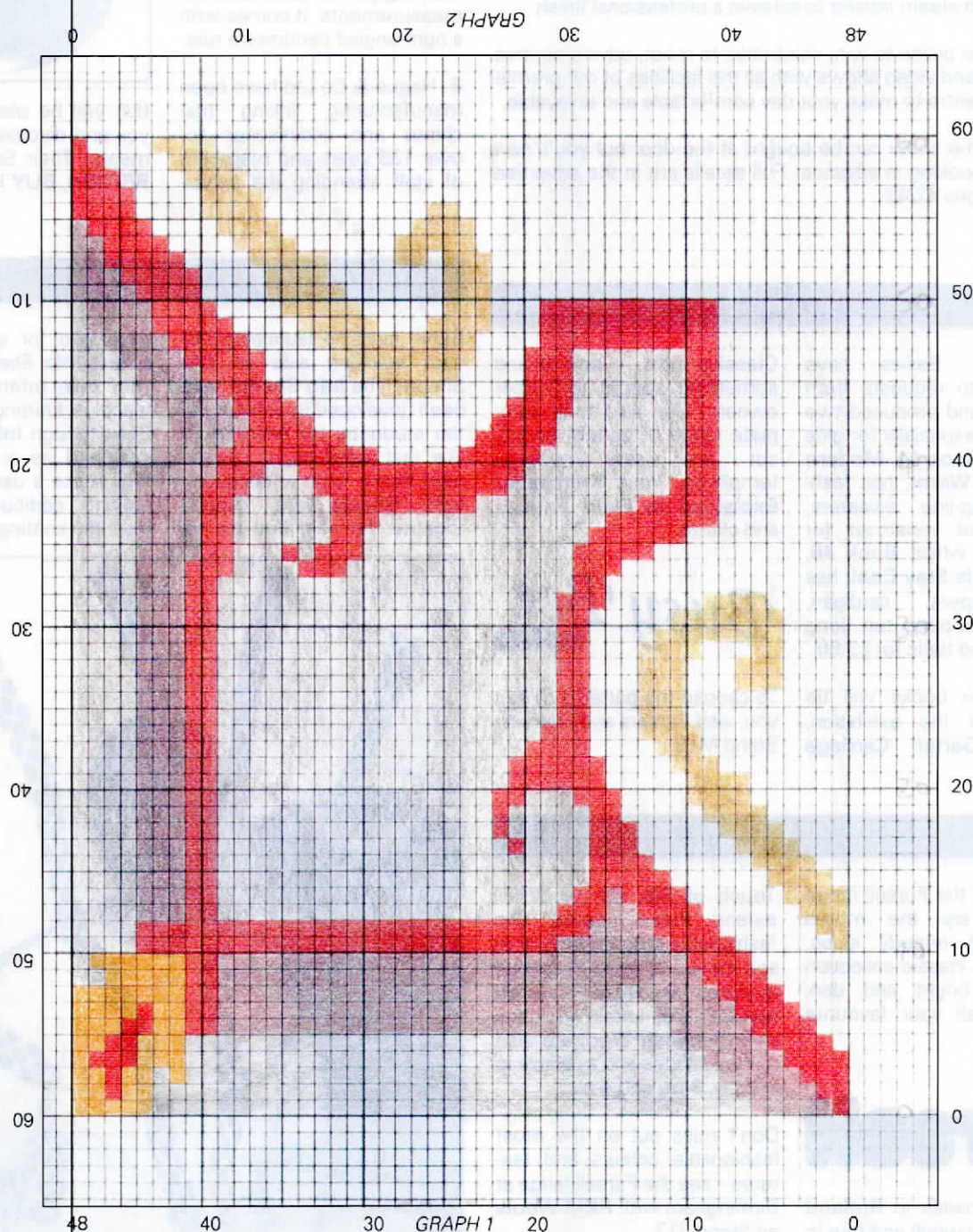
Follow procedure for Row 2, reading pattern Row 57.

Continue in this manner until knitting Row 120 and reading Row 1 has been completed. Finish the rest of the garment in background colour. If you

want the finished effect to resemble the four tiles, instead of one large pattern, you can make one vertical row of background colour on stitch number 1 right and move the whole right hand block one stitch to the right. Then, when you have completed Row 60, knit Row 61 in background colour and start the original Row 61 on Row 62. This means that your last row of pattern will now be Row 121 instead of Row 120.

VERSION TWO

A further variation can be made by turning the graph upside down and then using it just as described in Version One (see illustration).



THE 12TH NATIONAL

Knitting and

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N.E.C. BIRMINGHAM

5th-8th OCTOBER 1995

Companies large and small will be converging on the National Exhibition Centre to display and demonstrate their latest products and tempt you with some special, exhibition only, offers. It's a great place to see what's new, to buy the latest, to find inspiration for your knitting, spinning, weaving and needlecrafts.

This year, on the catwalk in the 1,600 tiered seat theatre, will be seen the best in knitting and needlecraft design in the Tefal Steamy Fashion Shows, accompanied by a quick demonstration of Pressing Matters - an invaluable DIY guide to using steaming, pressing and steam ironing to achieve a professional finish.

There will be prizes to win, celebrities to meet, advice centres, workshops and video shows with all the facilities of our premier exhibition centre to make your day comfortable and enjoyable.

Tickets for the show can be bought at the door but you'll save money by booking in advance! Full details are in the advertisement on pages 42/43.

BUSY BEE BASICS

STAND M19

Busy Bee Basics have responded to requests from customers and produced two new books especially for girls aged 7-12: **Book 44 -Modern Girls Keep Warm**, has fashionably long-line sweaters, cardigan and waistcoat for only £2.95, whilst **Book 46, Modern Girls Stay Cool**, has short jumpers, cardigan, waistcoat, cropped top, long waistcoat and tunic for £3.50.

New pattern books will be launched at the exhibition, including **Garter Carriage**

Classics Vols. 4 and 5 and something special for ribber owners! See also their complete range of pattern books, cut and sew neckline templates, **Your KnitLeader Explained in Plain English** and charts.

Busy Bee
BASICS

To choose the patterns to suit you, visit Barbara and Hilary on Stand M19.

FORSELL

STAND F17

The stars of the Forsell range this year are the muted shades and tweedy slubs, backed by a classic collection of pastel, bright and dark shades in all your favourite yarns.

Forsell

Five new shades in **Rutland Tweed** (4-ply wool) and four in

Touch of Silk (DK wool/silk) extend these popular and fashionable ranges still further and there are five new subtle mixtures in 3-ply **Naturell** (wool/alpaca). Latest additions in **Superwash Wool** are also marled shades and available in 2-ply, 3-ply and 4-ply.

Don't miss out on the most fashionable colours and textures - see the Forsell range at Birmingham with **RKM Wools** on Stand F17.

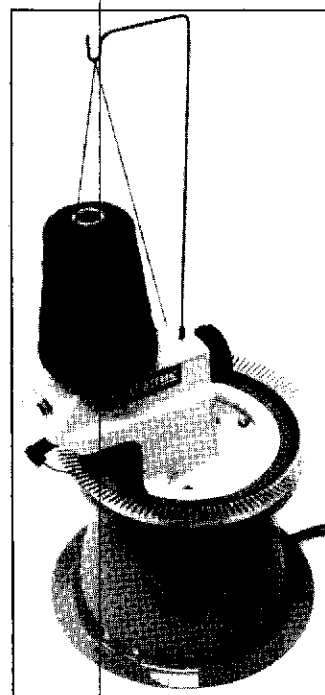
HAGUE LINKING MACHINES

STAND D20

Britain's best-selling linking machines, the hand-operated Model D280H and electric, Model D280E will be on sale at the exhibition and Hague will be introducing their new electric **Chunky Gauge Linker, Model D290CE**. They will be showing a range of accessories for the linking machines and videos, twisting yarn stacks, curved pick-up tools, long stem brushes plus many more items ideal for the machine knitter. The recently launched **Tidy Tray** keeps everything within easy reach of the machine knitter.

Hague will also be introducing their new **Swatch Board** which has a surface that holds the tension swatch in place, allowing you to make accurate measurements. It comes with a right-angled centimetre rule.

B. Hague & Co Ltd have been manufacturing linking machines and accessories for over 135 years and members of staff attending the exhibi-



tion will be pleased to meet you and discuss your requirements. Their Slogan is '**BUY BRITISH, BUY HAGUE**'.

BERYL JARVIS

STAND F22a

Beryl Jarvis is launching her own teaching aids as **Info Sheets**. The **Info Sheets** have been developed by listening to the students; for example, 'I like that typeface, it can be read easily from a distance'. **Info Sheets** are clipped together for sale but can be

separated for use. Why not collect **Info Sheets** and build your own reference book of machine knitting techniques? Even though **Info Sheets** are designed as a learning aid, they make a useful and interesting addition to your machine knitting equipment.



Machine knitting has never been easier according to Kathryn Smeaton of Kadanse. 'As a self-taught machine knitter,' explains Kathryn, 'at first I found it increasingly frustrating when buying patterns - they all seemed to be written in double-Dutch!' Does this sound familiar to anyone?

Kathryn's patterns for classic fashionwear, are ideal for beginners as well as the more experienced knitter. Each pattern is clearly laid out with

blocking diagrams and pressing instructions. There are also useful tips on washing care.

The latest collection comprises a good cross-section of garments for sizes 10 to 18. Patterns cost just £4.00 each and are available by mail order from Kadanse, 55 Woodlands Road, Charfield, Wotton-under-Edge, Gloucestershire, GL12 8LT. Tel: 01454 261361 and also at the exhibition on Stand M20. (The price quoted includes post and packaging.)



The 1995/96 collection of Nina A. Miklin's exclusive **Italian Designer Yarns** includes an exciting new range of yarns, colours and designs. Many new patterns will be available for her Merino wool, alpaca, super kid and her cashmere/wool and silk/wool blends.

Renowned for her expertise in the finishing of knitwear, Nina will be launching at Birmingham the second book in her **KNIT TO FINISH** series. Book 2, 'Neckbands and Collars' is a step-by-step instruction book on knitting and finishing knitwear necklines, each

stage supported by photographs.

Nina regularly holds **KNIT TO FINISH** courses in London (the next in November and February) and gives a full day course for clubs. Please enquire at the stand for details. During the show she will be giving a talk on 'Finish of Knitwear', in the Lecture Theatre at 11.00 am each day.

For details of her Mail Order Service with shade cards and knitting tips, please send £3.60 and A5 sae (half A4 size) to: Nina A. Miklin, P.O. Box 1720, London W9 1TT.

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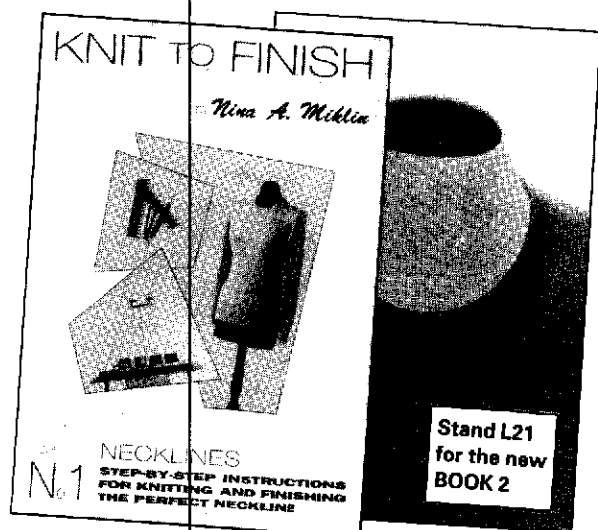
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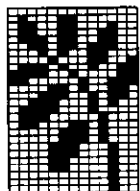
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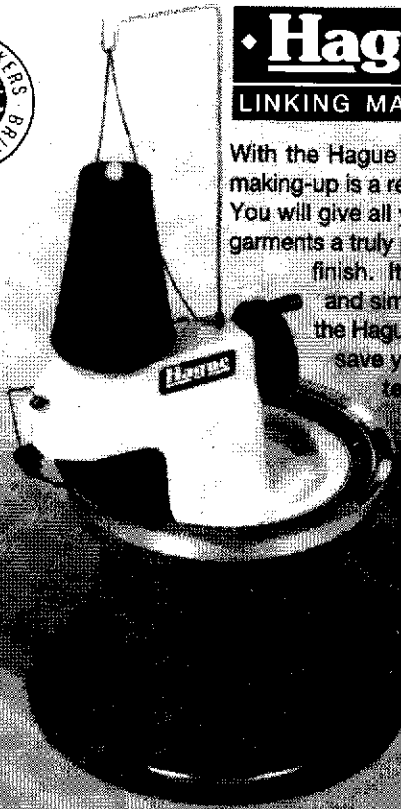
same time in the Professional program and there is the facility to cut a piece in two or to join pieces together; colour changer support for the Knit from the Screen section; improved intarsia facilities; Graphics Tablets can now be used throughout the program.

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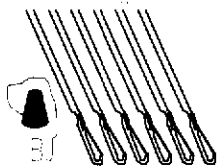


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TAMM YARNS

STAND F8

Henk and Adrie of **ABS Euro-yarn** have brought Tamm Yarns back to Great Britain. They invite you to come and see the wonderful range of versatile, hard-wearing yarns in fashion colours and say that, in these, your knitwear will retain its shape without pilling and look 'as good as new' for years to come.

The yarns are: **Diamante** - a lovely acrylic yarn with a nylon filament which adds lustre; **Estilo** - fine crêpe yarn, suitable for single and double bed knitting; **Suavi** - a brushed yarn with shiny fibres to give glamour to your knitwear; **Trenzi** - crêpe-twist yarn, hard-wearing and easy to knit.



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D96

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Ruby - Knee-length, straight dress with round neck, dropped waist and pleated bottom. This design can be knitted with short or long sleeves.



Emerald - Suit with cardigan top finishing at hip height, which has a cross-over front and four buttons. The skirt is ribbed and has an elasticated waist.



Topaz - Full-length Coat, with stand-up collar, button-band, and straight sleeves gathered slightly at shoulders. This design can also be knitted as a jacket.



Amethyst - Suit with long-line top which has horizontal rib around the hips, and a cowl neck. The skirt is ribbed and has an elasticated waist.

SEE MORE KADANSE DESIGNS ON STAND M20, NATIONAL KNITTING & NEEDLECRAFT EXHIBITION, NEC BIRMINGHAM 5TH - 8TH OCTOBER

Kadanse

To receive any of these patterns simply send a cheque or PO for just £4.00 each to: Kathryn Smeaton, (MKM), 55 Woodlands Road, Charfield, Wotton-under-Edge, Glos GL12 8LT. Price includes postage, and packing in a board-backed envelope.

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D96G

ART AND DESIGN

WALL HANGING - Part 2

I hope last month's article has inspired you to start knitting the wall hanging I have designed, depicting the wild flowers of Western Australia. Their spectacular beauty was one of the highlights of a wonderful holiday.

Anne Kent

This month we are looking at Flower Two. I have written a pattern for the petals and suggest you knit them in shades of blue and mauve. A shaded yarn of pale blue and mauve would be great for some of the petals.

The background is in knit-weave and it would be good if you could get this knitted this

month. Alternatively you could buy a piece of hessian-type material.

If you have not made a start yet and want this wall-hanging for a Christmas gift, then look at the August issue of MKM for Flower One.

Next month we will tackle Flower Three and Flower Four.



THE COMPLETED WALL-HANGING

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FLOWER TWO PATTERN

Small quantities of four-ply yarn in blue/mauve shades are required.

Knit 24 petals. Use a fairly tight tension - 5 on Brother machines and 6 on Silver Reed or Knitmaster.

Cast on 15 sts using the e-wrap method.

Set RC at 000 and, with carriage at right, knit one row. Push five needles at each end to holding position. Break yarn. Knit one row on centre five stitches.

Push one needle from holding position to upper working position at each end, from inside outwards and wrapping the needle at the carriage end, on every row until all needles are in working position. (RC shows 007.)

Push one needle to holding position at each end from outside inwards until centre five stitches remain in working position. (RC shows 012.)

Push back to upper working position the five needles at left and knit one row. Push back to upper working position the five needles at right and knit one row. Cast off.

WALL-HANGING BACKGROUND PATTERN

I have used a black four-ply yarn for the knitting and a dark green four-ply together with a dark brown double knitting as the weaving yarn.

My tension is 23 stitches and 26 rows to 10 cm.

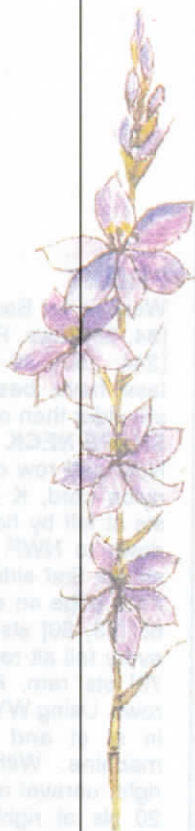
Use Card 1 from the basic pack (1x1).

The aim is to have a piece of cloth approximately 18 in x 28 in, 45.5 cm x 71 cm in a dark brown with a little green. You may, of course, prefer a different colour background. Study the colours of the flowers that are featured and then decide.

Cast on 104 sts in WY and knit a few rows ending with carriage at right. Continue in MC (black) and use MT-1 (tension dial setting 6 on Brother machines, 7 on Silver Reed models). Knit 16 rows.

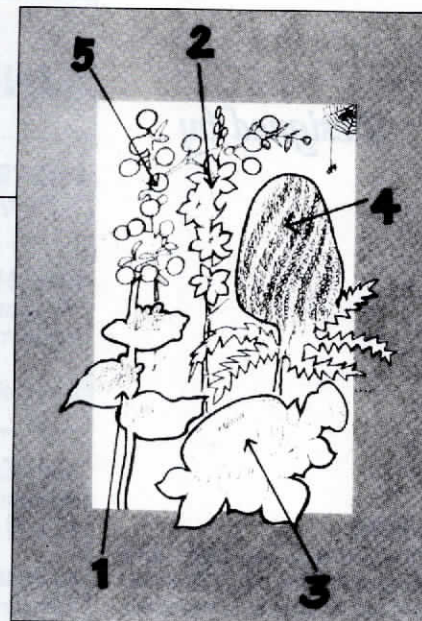
Pick up from first row to make a hem and knit two rows. Change to MT and set RC at 000. Weave until RC shows 182. Using MC and MT-1, knit 18 rows and cast off.

Fold down the top 18 rows to make a hem on the knit-side and sew.

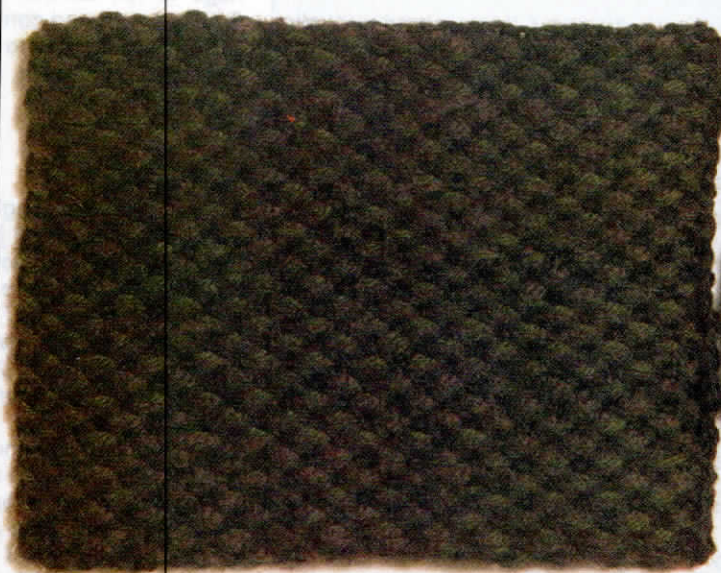


**FLOWER TWO
MORNING IRIS
(Orthrosanthus Multiflorus)**

The flowers are borne on tall, erect stems - up to 70 cm - in the spring. The leaves are grass-like. It grows freely on the coast of Western Australia and is also found in South Australia and Victoria.



KEY TO FLOWERS



BACKGROUND FABRIC



You will need two lengths of wooden dowelling 0.5 in, 15 mm in diameter. Do not go any larger as this is a fairly tight fit. The top length should

be approximately 24 in, 61 cm and the bottom length can be 18 in, 45.5 cm or longer if you want the ends to protrude.

I have not given quantities for the yarn used as it doesn't matter if you use up odd shades of black or change your weaving colours slightly

as you knit. Most of the background will be covered by the flowers and a change of shade could well add interest to the overall effect.

Designed by

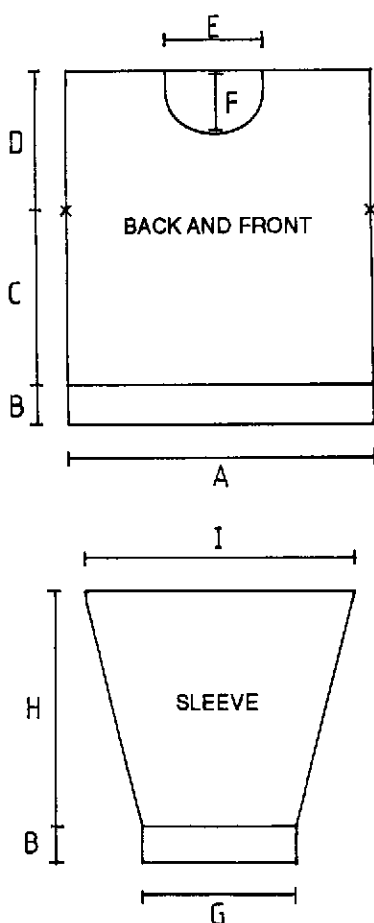
SANDSTONE TILING

2

Barbara Tobias

BACK

With carriage at right and using MY, cast on 170 [186, 200] Ns at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 36 rows. Transfer sts for st st. Insert card and lock on first



A = 53 [58, 62.5] cm
B = 8 cm
C = 32 [32, 33] cm
D = 25 [25, 26] cm
E = 19 cm
F = 8 [8, 9] cm
G = 25 [25, 25.5] cm
H = 41.5 cm
I = 50 [50, 51.5] cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Cannelé. (Yarn Guide No.10.)
3 [3, 3] x 250g cones in Sandstone (MY).

GARMENT WEIGHT

Finished garment in second size weighs 590 g.

The fibre content of this yarn is 100% Mercerised Corded Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust/chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 105 [115, 123] cm, 41 1/4 [45 1/2, 48 3/4] in.

Length to shoulder 65 [65, 67] cm, 25 3/4 [25 3/4, 26 1/4] in.

Sleeve seam 49.5 cm, 19 1/4 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 50 rows to 10 cm, 4 in measured over slip stitch pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used purl side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

row. Set RC at 000 *. Using MT, K 4 [4, 2] rows. Release card and cont in slip stitch. K 156 [156, 162] rows. RC shows 160 [160, 164]. Place marker at each end **. K 124 [124, 130] rows. RC shows 284 [284, 294]. Push 55 [63, 70] Ns at left and right to HP.

Using WY, K a few rows in st st over rem 60 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 84 [84, 86] rows. RC shows 244 [244, 250]. 40 [40, 44] rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 95 [103, 110] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge on every row until 65 [73, 80] sts rem, then on every foll alt row until 55 [63, 70] sts rem. K 10 [10, 14] rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 20 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in slip stitch patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 80 [80, 82] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Using MT, shape sides by inc 1 st at each end on next 2 rows, K 2 rows. Release card and cont in slip stitch. K 1 row. Inc 1 st at each end on next and every foll 4th row until there are 124 [124, 126] sts, then on every foll 6th row until there are 160 [160, 166] sts. K 18 [18, 6] rows. RC shows 208. Cast off loosely.

RIGHT SHOULDER

Push 55 [63, 70] Ns to WP. With P side of right back shoulder facing, replace sts

on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT+2 and MY, K 1 row. Cast off with a latch tool.

NECKBAND

Push 162 [162, 168] Ns to WP. With P side facing, pick up 35 [35, 38] sts down left side of front neck, 20 sts across front neck inc 4 sts evenly, 35 [35, 38] sts up right side of front neck and 60 sts across back neck inc 8 sts evenly. Unravel WY. Set RC at 000. Using MT+1 and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 28 rows. Transfer sts for st st. Using MT+1, K 1 row. Using WY, K a few rows and release from machine.

LEFT SHOULDER

Work as for right shoulder but read left for right.

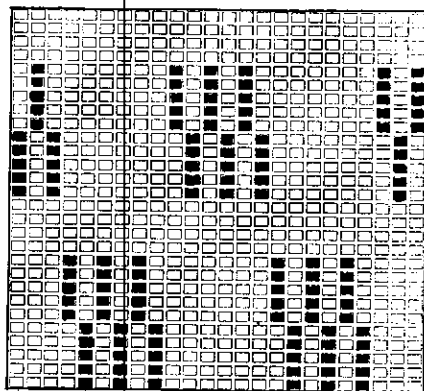
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

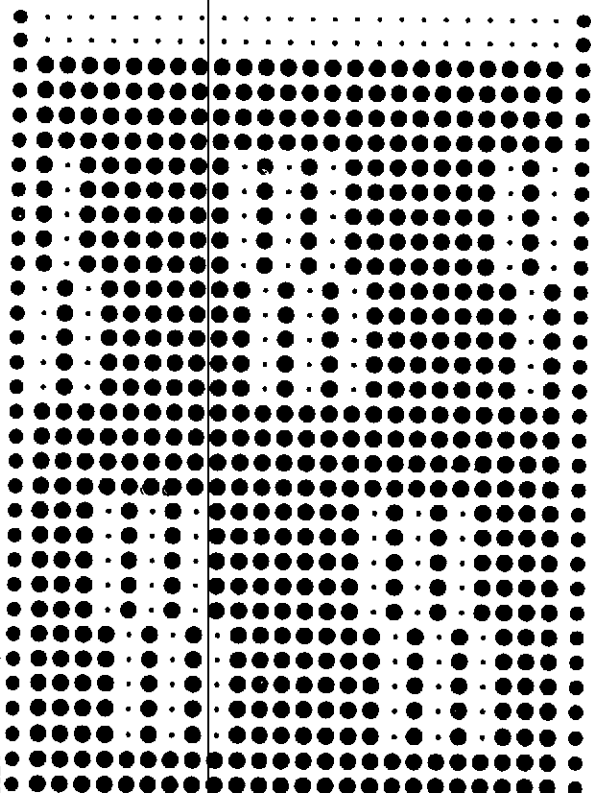
MAKING UP

Set in sleeves between markers. Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

ELECTRONIC CHART



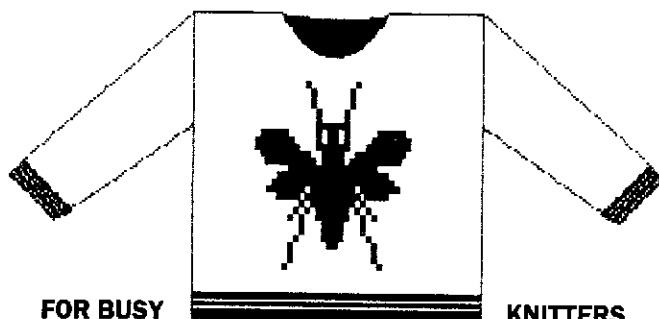
PUNCHCARD CHART



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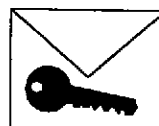
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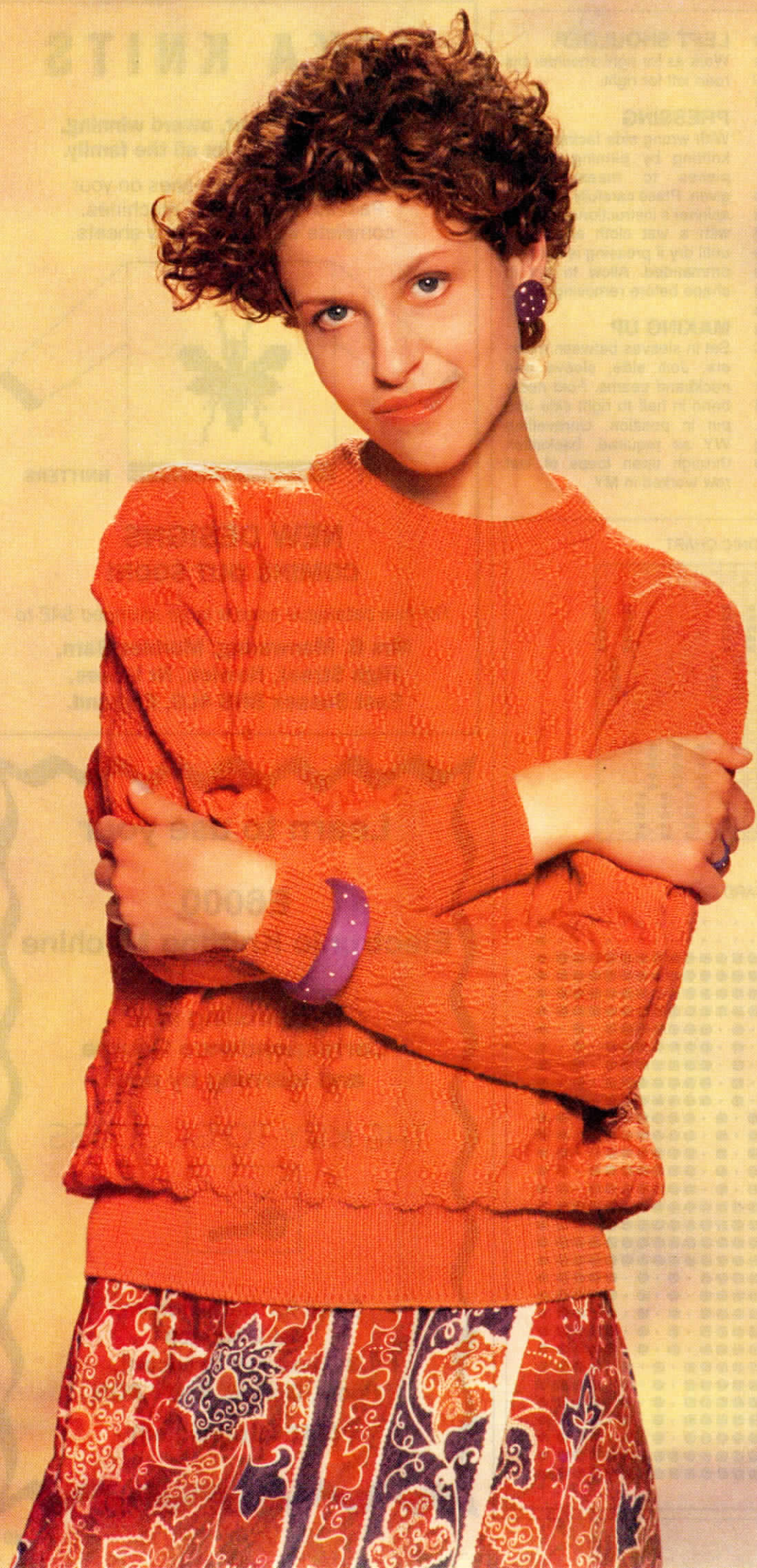
E6000 Electronic Knitting Machine

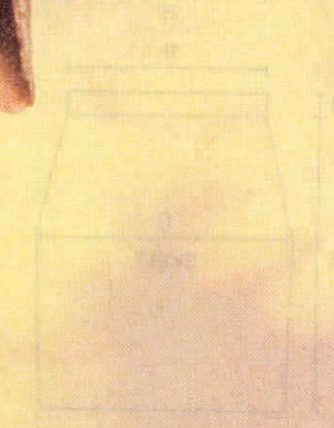
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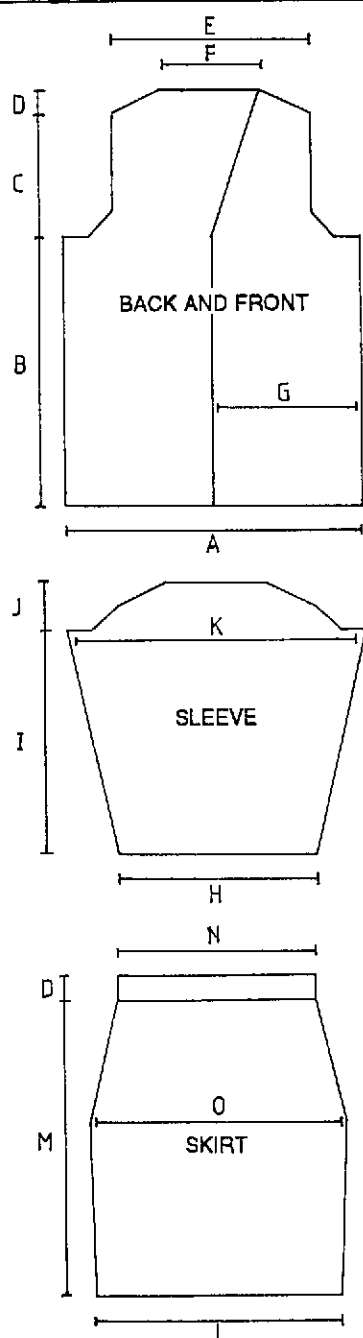
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(SAE appreciated)**





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Designed by



A = 52.5 [55.5, 57.5, 60] cm
 B = 51.5 cm
 C = 26 [26, 28, 28] cm
 D = 3 cm
 E = 37 [39, 40.5, 42.5] cm
 F = 18 [18.5, 19, 19] cm
 G = 24 [25.5, 27, 28] cm
 H = 38.5 [40, 42, 44] cm
 I = 43 cm
 J = 11 cm
 K = 56 [56, 60, 60] cm
 L = 46.5 [48.5, 51, 54] cm
 M = 54.5 [55.5, 56, 57] cm
 N = 38.5 [40.5, 42.5, 45.5] cm
 O = 48.5 [51, 53, 56] cm

TUCK STITCH SUIT

3

Angela Gordon

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for European double bed machines and Japanese standard gauge electronic machines with a ribber.

MATERIALS

Bonnie's French Crêpe using three ends together. (Yarn Guide No.11.)

3 [4, 4, 4] x 500 g cones in Ecru (MY).

Pair shoulder pads, if required.

Length of elastic 2.5 cm wide to fit waist.

GARMENT WEIGHT

Finished jacket in second size weighs 960 g; skirt weighs 405 g.

The fibre content of this yarn is 89% Acrylic, 11% Nylon. For further information about this yarn, please write to the following address: Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP, Tel: 0121-475 1691.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

JACKET

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 103 [109, 114, 118] cm, 40½ [43, 45, 46½] in.

Knitted length to shoulder 77.5 [77.5, 79.5, 79.5] cm, 30½ [30½, 31¼, 31¼] in.

Sleeve seam 43 cm, 17 in (adjustable).

SKIRT

To fit hips 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 95 [100, 105, 111] cm, 37½ [39½, 41½, 44] in.

Skirt length 54.5 [55.5, 56, 57] cm, 21½ [22, 22, 22½] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches on each bed and 60 rows to 10 cm, 4 in measured over full needle tuck rib (tension dial setting approximately 3/3).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length and width for knitting.

b) Use three ends of yarn together throughout.

c) For further information about the full range of patterns available, please write to Angela Gordon at the address on page 56.

JACKET

BACK

With carriage or lock at right and using MY, cast on 142 [150, 156, 162] sts on each bed in full needle/double rib. * K 3 tubular rows. Programme tuck stitch pattern and set cams to tuck on main bed (front bed on Passap and Pfaff machines) *. Using MT/MT, K 309 rows.

SHAPE ARMHOLES

Cast off 13 [13, 14, 15] sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end of next and every foll 7th row until 100 [106, 110, 116] sts rem on each bed. K 105 [98, 110, 117] rows. RC shows 466 [466, 478, 478].

SHAPE SHOULDERS

Cast off 3 [3, 4, 4] sts on each bed at beg of next 16 [16, 4, 10] rows and 2 [4, 3, 3] sts on each bed at beg of foll 2 [2, 14, 8] rows. Cast off rem 48 [50, 52, 52] sts on each bed.

RIGHT FRONT (Left Front on Passap and Pfaff machines)

With carriage or lock at right and using MY, cast on 66 [70, 73, 76] sts on each bed in full needle/double rib. Work as for Back from * to *. Using MT/MT, K 309 rows.

SHAPE ARMHOLE

Cast off 13 [13, 14, 15] sts on each bed at beg of next row.

SHAPE FRONT EDGE

Dec 1 st on each bed at right edge of next and every foll 9th row and at the same time, K 1 row. Dec 1 st on each bed at armhole edge of next and every foll 7th row until 39 [41, 43, 47] sts rem on each bed. Cont to dec at front edge only on every 9th row from previous dec until 27 [30, 31, 34] sts rem on each bed. K 3 [3, 6, 6] rows. RC shows 467 [467, 479, 479].

SHAPE SHOULDER

Cont to dec at front edge on every 9th row from previous dec 1 [2, 2, 2] times more and at the same time, cast off 3 [3, 4, 4] sts on each bed at beg of next and foll 4 [4, 1, 4] alt rows, K 1 row. Cast off 3 sts on each bed at beg of next



Designed by

GARTER ARAN

4

Fran Francis

CABLE AND GARTER STITCH PATTERN

BACK AND FRONT

Work 6 rows in pattern. * Work cable over Ns 1-3, 22-27, 46-51 at left and right of centre 0 by crossing 3 sts at left in front of 3 sts at right. Using lengths of MY, K cabled sts by hand. Work 12 rows in pattern. Rep from * throughout.

SLEEVES

Work 6 rows in pattern. * Work cable over Ns 1-3 and 22-27 at left and right of centre 0 by crossing 3 sts at left in front of 3 sts at right. Using lengths of MY, K cabled sts by hand. Work 12 rows in pattern. Rep from * throughout, working increased stitches into cable, as required.

BACK & FRONT ALIKE

With garter carriage at right and using MY, cast on 126 [132, 138, 144, 150] sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 026. Using MT-4, work 26 rows in 1x1 rib. RC shows 000. Using MT, K 2 rows st st. Change to main garter stitch patt. Set RC to 114 and using MT, work 114 rows in cable and garter stitch patt. RC shows 000. Adjust length at this stage, if required.

SHAPE ARMHOLES

Set RC to 72. Cast off 10 sts at beg of next 2 rows. 106 [112, 118, 124, 130] sts. Work 70 rows in patt. RC shows 000. Cast off.

SLEEVES

With garter carriage at right and using MY, cast on 66 sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 016. Using MT-4, work 16 rows in 1x1 rib. RC shows 000. Using MT, K 2 rows st st. Change to main garter stitch patt. Set RC to 107 and using MT, cont in cable and garter stitch patt. Work 130 rows in patt and at the same time shape sides by inc 1 st at each end on every 3rd row until there are

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punch-card or electronic machines with a garter carriage.

MATERIALS

Forsell Pure New Wool Double Knit. (Yarn Guide No.15.)
2 x 500g cones in Aran (MY).

GARMENT WEIGHT

Finished garment in fourth size weighs 700 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester, Leicestershire LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.
Actual size 99 [104, 108, 113, 118] cm, 39 [41, 42½, 44½, 46½] in.

Length to shoulder 68.5 cm, 27 in (adjustable).

Sleeve seam 40 cm, 16 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 31 rows to 10 cm, 4 in measured over cable and garter stitch pattern (tension dial approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punch-card patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- All row counter readings given refer to row counter on garter carriage unless otherwise stated.
- On Brother electronic machines, place pattern over centre 0.

130 sts. Work 11 rows in patt. RC shows 000. Adjust length at this stage, if required. Place marker at each end. Set RC to 012. Work 12 rows in patt. Cast off.

NECKBAND

With garter carriage at right and using MY, cast on 140 sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 022. Using MT-4, work 22 rows in 1x1 rib. RC shows 000. Using MT, K 1

row st st. Using WY, K a few rows st st and release from machine.

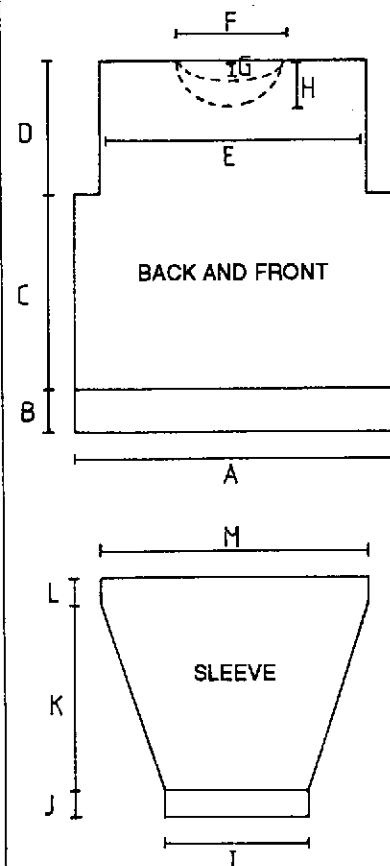
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join right shoulder seam. Make a cut-and-sew neckline using measurement diagram as a guide. Pin neckband to right side of garment, slightly below line of stitching around neck. Unravelling WY as required, backstitch through open loops of last row worked in MY. Fold neckband in half and catch down cast-on edge on inside, encasing cut edge of neck. Join left shoulder and neckband seam. Set in sleeves, easing in to fit and sewing rows above markers to cast off stitches at armholes. Join side and sleeve seams.

56▶



A = 50 [52.5, 55, 57.5, 60] cm	H = 8.5 cm
B = 8 cm	I = 26 cm
C = 37.5 cm	J = 5 cm
D = 23 cm	K = 35 cm
E = 42 [44.5, 47, 49.5, 52] cm	L = 4 cm
F = 18 cm	M = 52 cm
G = 1.5 cm	

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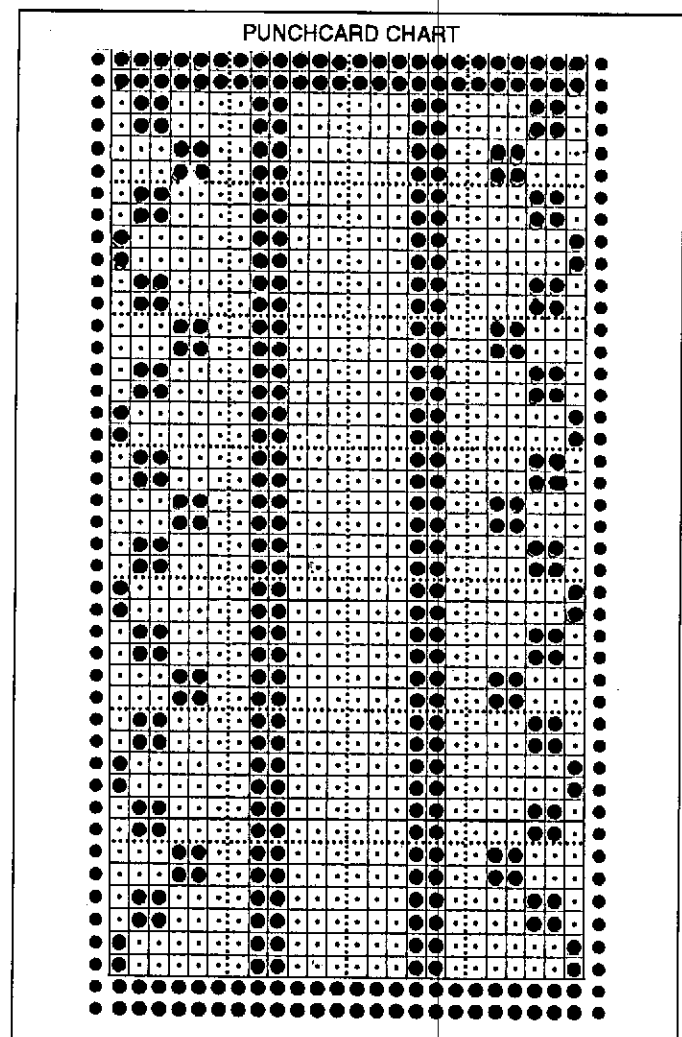
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Designed by

CHUNKY CABLES

5

*Willow Tree
Knitwear*

BACK

With carriage at right and using MY, cast on 100 sts at centre of machine in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 24 rows. Transfer sts as shown in Diagram 1. Set RC at 000. Using MT/MT, K 6 rows. Cont in cable pattern over centre 4 Ns of each group of 6 Ns on main bed as shown underlined in Diagram 1. * Cross 2 sts at left in front of 2 sts at right, K 6 rows; rep from * throughout. K 64 rows. RC shows 76. Place marker at each end **. K 68 rows. RC shows 144. Transfer sts to main bed. Push 33 Ns at left and right to HP. Using WY, K a few rows in st st over rem 34 sts and release from machine. Push Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push rem Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 44 rows. RC shows 120. 24 rows less have been worked to shoulder than on Back.

SHAPE NECK

Push 60 Ns at left to HP and cont on rem sts for first side. k 1 row. Dec 1 st at neck edge on every row until 35 sts rem, then on every foll alt row until 33 sts rem. K 14 rows. Using WY, K a few rows and release from machine. With carriage at right, push 20 Ns from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shaping.

RIGHT SHOULDER

With wrong side facing, pick up sts from shoulder of Back and Front and place on to 5 mm knitting needles. With right sides facing, cast off both sets of sts tog with a 5½ mm needle.

NECKBAND

Push 95 Ns to WP. With

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with a ribber.

MATERIALS

Yorkshire Mohair Mill Charisma 4WB Aran.

(Yarn Guide No.17.)

2 x 400 g balls in Navy (MY).

Pair 4½ mm knitting needles and 5 mm double pointed knitting needles.

Shirring elastic, if required.

GARMENT WEIGHT

Finished garment in second size weighs 640 g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to the following address:- The Yorkshire Mohair Mill, Mill Shop/Mail Order Dept., Unit 1, Gibson Street, Bradford, West Yorkshire BD3 9TS.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust or chest up to 112 cm, 44 in.

Actual size 122 cm, 48 in.

Length to shoulder 68 cm, 27 in.

Sleeve seam 52 cm, 20½ in.

TENSION

16 stitches and 24 rows to 10 cm, 4 in measured over rib and cable pattern (tension dial setting approximately 7/7).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) The designer recommends that three large weights should be used for the Back and Front, two large weights should be used for the Sleeves and that the ribber comb and weights should be left on the work throughout.

DIAGRAM 1

Main bed	2	6	1	<u>6</u>	1	6	1	<u>6</u>	1	6	2
Ribber	1	2	2	2	2	2	2	2	2	2	1

rep rep

DIAGRAM 2

Main bed	4	1	6	1	<u>6</u>	1	6	1	4
Ribber	2	2	2	2	2	2	2	2	2

rep

wrong side facing, pick up 34 sts across back neck, 20 sts down right side of front neck, 20 sts across front neck and 21 sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000.

Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 20 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

LEFT SHOULDER

Work as for right shoulder.

SLEEVES

Push 90 Ns at centre of machine to WP. With wrong side facing, pick up 90 sts along armhole edge of Back and Front between markers and place on to Ns. Transfer sts as shown in Diagram 2. Set RC at 000. Using MT/MT and MY, shape sides as follows:- * K 3 rows. Dec 1 st (2 sts in) at each end. K 3 rows. Dec 1 st (2 sts in) at each end. Cont in cable pattern over centre 4 Ns of each group of 6 Ns on main bed as shown underlined in Diagram 2. Cross 2 sts at left in front of 2 sts at right. K 6 rows. Dec 1 st (2 sts in) at each end. Work cables over same Ns as before. Rep from * twice more. *** K 6 rows. Dec 1 st (2 sts in) at each end. Work cables over same Ns as before. Rep from *** 10 times more. 50 sts rem. K 5 rows. RC shows 107. Using WY, K a few rows in st st and release from machine.

CUFFS

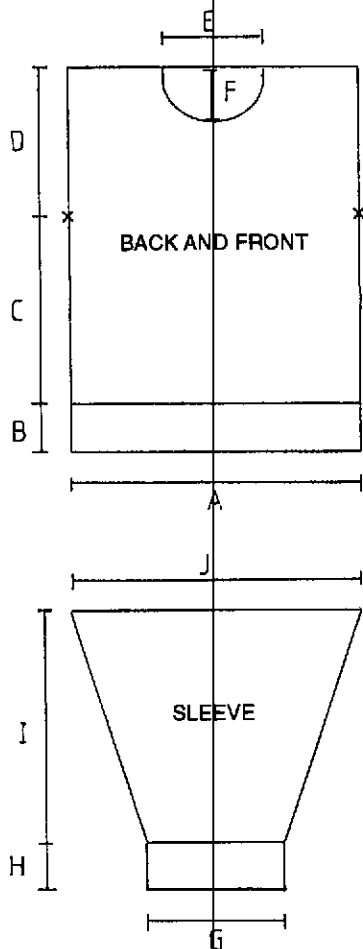
Push 43 Ns at centre of machine to WP. With wrong side facing, replace sts from lower edge of Sleeve on to Ns, gathering evenly. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 21 rows. Using WY, K a few rows and release from machine. Using 4½ mm needles, pick up sts and cast off in rib.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side, sleeve and neckband seams. Fold neckband in half to inside and catch down loops. Thread shirring elastic through second row of welt, if required.



A = 62.5 cm
B = 8 cm
C = 32 cm
D = 28 cm
E = 21 cm
F = 10 cm
G = 31 cm
H = 7.5 cm
I = 44.5 cm
J = 56 cm

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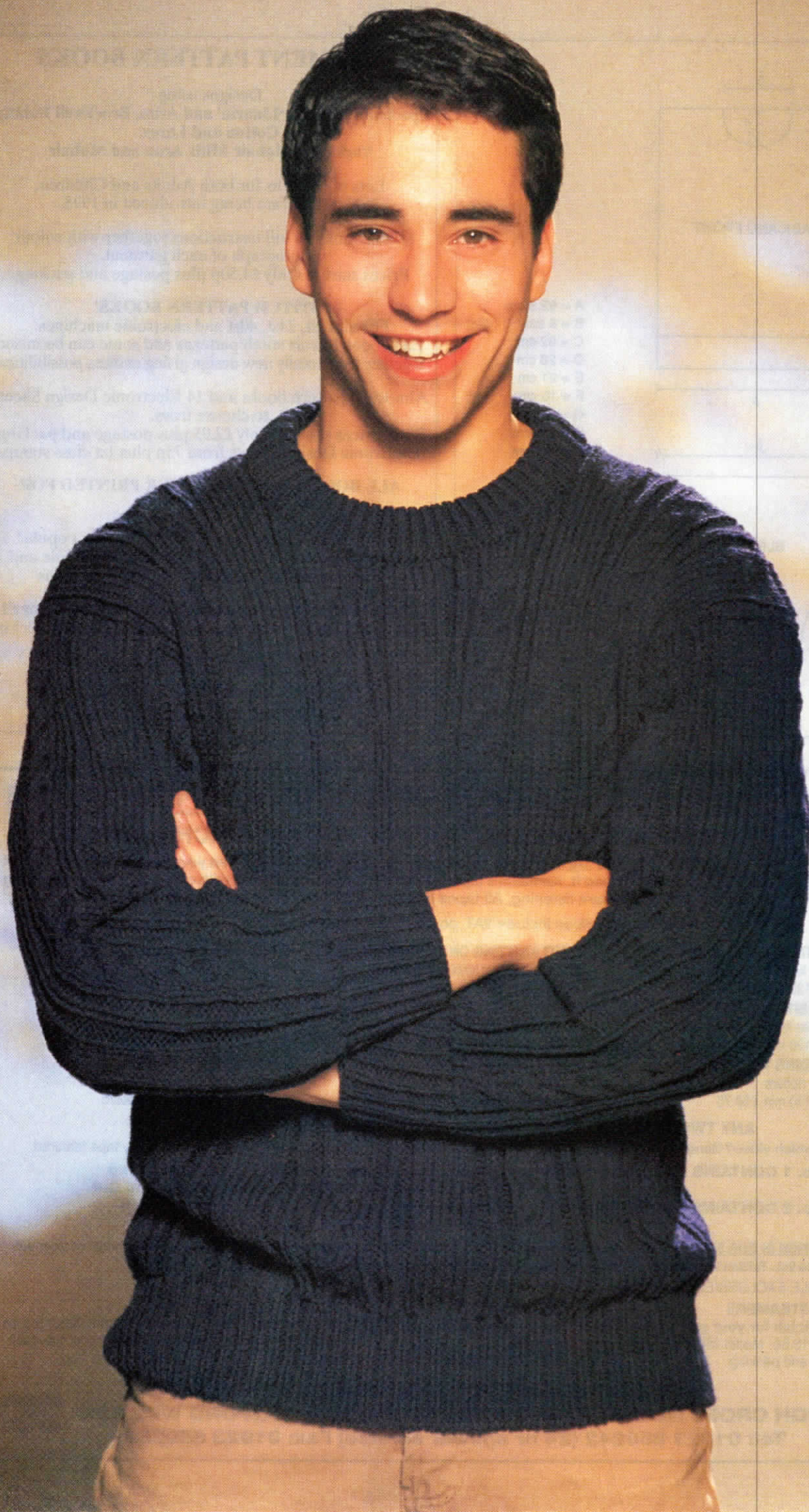
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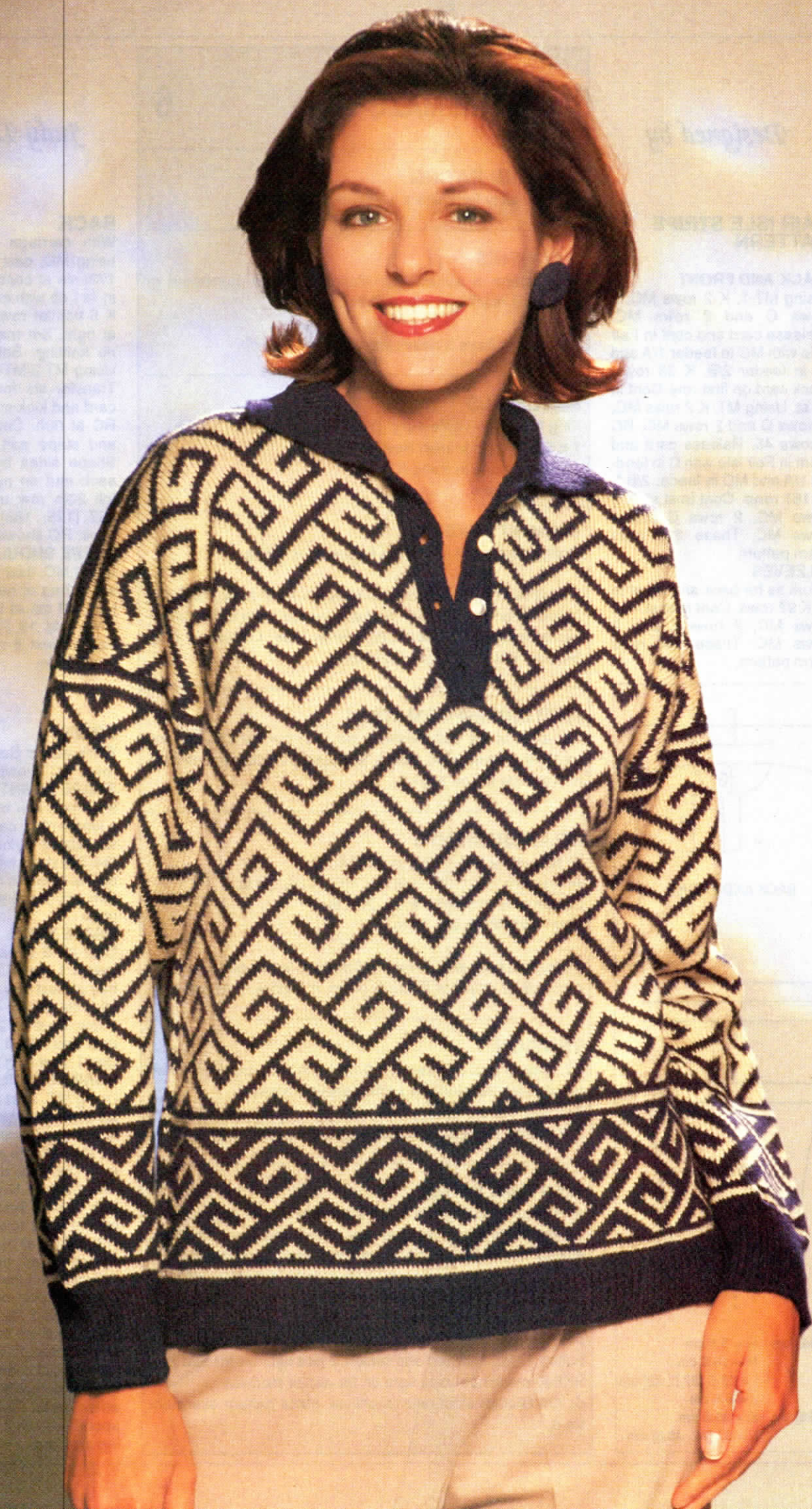
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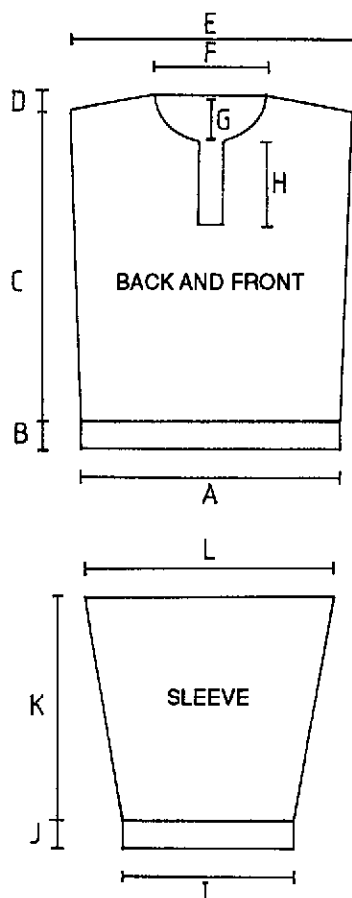
FAIR ISLE STRIPE PATTERN

BACK AND FRONT

Using MT-1, K 2 rows MC, 2 rows C and 2 rows MC. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. K 33 rows. Lock card on first row. Cont in st st. Using MT, K 2 rows MC, 2 rows C and 2 rows MC. RC shows 45. Release card and cont in Fair Isle with C in feeder 1/A and MC in feeder 2/B *. K 161 rows. Cont in st st. K 2 rows MC, 2 rows C and 2 rows MC. These 212 rows form pattern.

SLEEVES

Work as for back and Front to *. K 97 rows. Cont in st st. K 2 rows MC, 2 rows C and 2 rows MC. These 148 rows form pattern.



A = 47.5 [50, 52] cm	G = 5.5 cm
B = 4 cm	H = 15.5 cm
C = 55.5 cm	I = 22.5 [27.5, 32] cm
D = 2.5 cm	J = 6.5 cm
E = 50.5 [53, 55] cm	K = 38.5 cm
F = 14.5 cm	L = 37 [42, 46.5] cm

FAIR ISLE MAZE

6

Judy Dodson

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

King Cole Anti-Tickle 4-ply. (Yarn Guide No.11.)
1 x 500 g cone in Irish Navy (MC).
1 x 500 g cone in Sand (C).
4 small buttons.

GARMENT WEIGHT

Finished garment in second size weighs 550 g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92 [97, 102] cm, 36 [38, 40] in.
Actual size 100 [105, 109] cm, 39½ [41½, 43] in.
Length to shoulder 59.5 cm, 23½ in.
Sleeve seam 45 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 38 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).
- On Brother electronic machines, place pattern over centre 0.

BACK

With carriage at right and using MC, cast on 157 [165, 173] sts at centre of machine in 1x1 rib with extra N at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 14 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Cont in Fair Isle and stripe patt. K 45 rows. Shape sides by inc 1 st at each end on next and every foll 20th row until there are 167 [175, 183] sts *. K 86 rows. RC shows 212.

SHAPE SHOULDERS

Using MC, cast off 11 [12, 12] sts at beg of next 2 rows, 12 [12, 13] sts at beg of next 2 rows and 12 [13, 14] sts at beg of next 6 rows. Cast off rem 49 sts.

FRONT

Work as for Back to *. K 16 rows. RC shows 142.

SHAPE FRONT OPENING

Note patt row on card. Using a length of C, cast off centre 7 sts. Using nylon cord, K 80 [84, 88] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 59 rows.

SHAPE NECK

Cast off 6 sts at beg of next row, K 1 row. Cast off 4 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next row.

SHAPE SHOULDER

Using MC, cast off 11 [12, 12] sts at beg of next row. Dec 1 st at beg of next row. Cast off 12 [12, 13] sts at beg of next row. Dec 1 st at beg of next row. Cast off 12 [13, 14] sts at beg of next row. Dec 1 st at beg of next row. Cast off 12 [13, 14] sts at beg of next row, K 1 row. Cast off rem 12 [13, 14] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle and stripe patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 75 [91, 107] sts at centre of machine in 1x1 rib with extra N at right. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 26 rows. Transfer sts for st st. Insert card and lock on first row. Set RC at 000. Cont in Fair Isle and stripe patt. Shape sides by inc 1 st at each end on every foll 5th row until there are 123 [139, 155] sts. K 28 rows. RC shows 148. Using MT+2 and MC, K 1 row. Cast off with a latch tool.

BUTTONHOLE BAND

With carriage at right and using MC, cast on 13 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 4 rows. Counting from right edge, make a buttonhole over 7th and 8th Ns, K 17 rows. Make a buttonhole over same Ns as before. K 16 rows. Make a buttonhole over same Ns as before, K 17 rows. Make a buttonhole over same Ns as before. K 4 rows. RC shows 58. Transfer sts to main bed. Cast off.

BUTTON BAND

Work as for Buttonhole band, omitting buttonholes.

COLLAR

With carriage at right and using MC, cast on 135 sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Using MT+2/MT+2, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

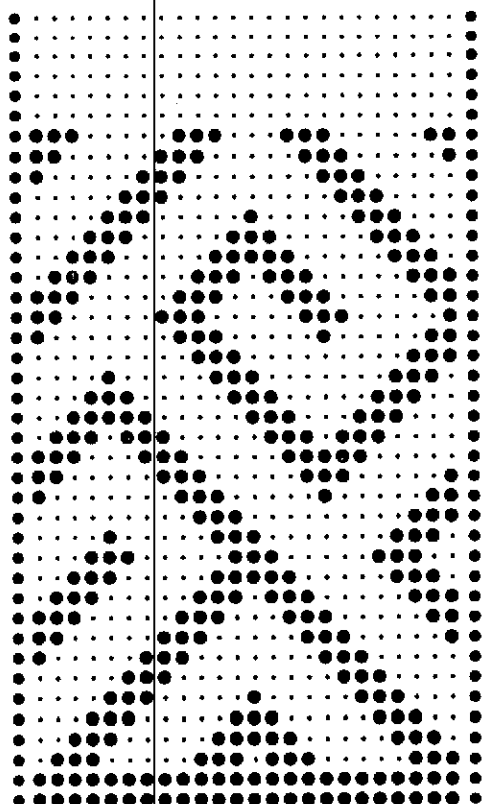
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seam. Join side and sleeve seams. Sew front bands into position, lapping buttonhole band over button band. Sew collar into position with end at centre of front bands. Finish buttonholes and sew on buttons to correspond.

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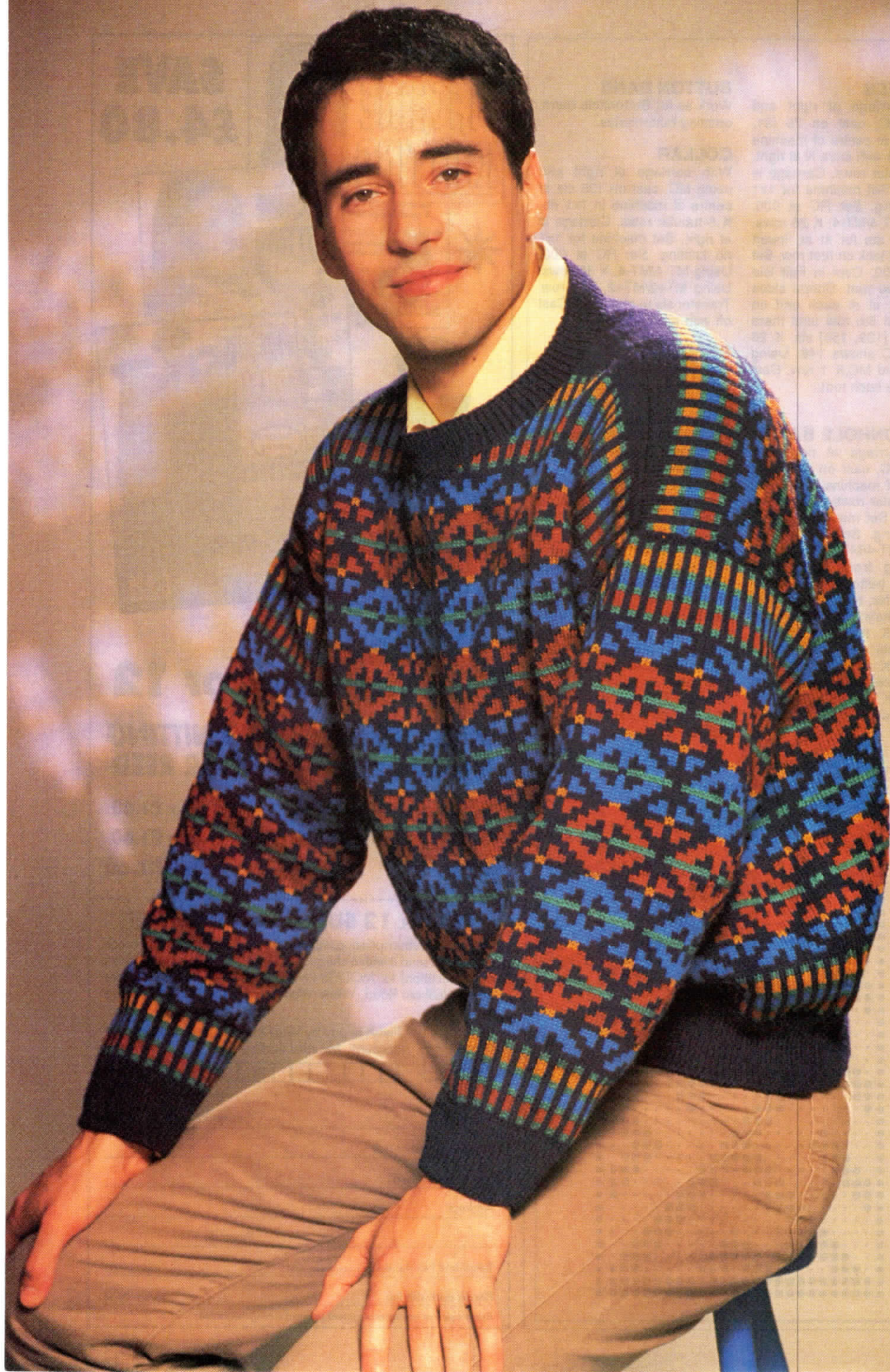
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Designed by

COLOUR EFFECTS

7

Judy Dodson

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Spectrum Linaria 4-ply. (Yarn Guide No.11.)

1 x 500 g cone in Navy (MC).

1 x 500 g cone in Honey (A).

1 x 500 g cone in Jade (B).

1 x 500 g cone in Mallard (C).

1 x 500 g cone in Cognac (D).

GARMENT WEIGHT

Finished garment in third size weighs 490 g.

The fibre content of this yarn is 100% Acrylic and it is available from local stockists or by mail order from Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire, HD7 5BB. Telephone:- 01484 843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 103 [113, 123] cm, 40½ [44½, 48½] in.

Length to shoulder 66 cm, 26 in.

Sleeve seam 52.5 cm, 21 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 35 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 8).

32 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 8).

For perfect results, please check your tension carefully.

KNITTING NOTES

a) We used knit side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

d) On Silver Reed electronic machines, place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

e) On Brother electronic machines, place pattern over centre 0.

FAIR ISLE PATTERN 1

K 2 rows MC/B, 4 rows MC/D, 2 rows MC/B, 4 rows MC/C, 2 rows MC/B, 4 rows MC/A and 2 rows MC/B. These 20 rows form pattern.

FAIR ISLE PATTERN 2

K 8 rows MC/C, 2 rows MC/A, 8 rows MC/D, 2 rows MC/B, 8 rows MC/D, 2 rows MC/A, 8 rows MC/C and 2 rows MC/B. These 40 rows form pattern.

BACK

With carriage at right and using MC, cast on 168 [184, 200] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st. Insert card 1 and lock on first row. Set RC at 000. Using MT, K 2 rows. Do not release card. (Electronic machines - memorize row, then lock card on first row.) Cont in Fair Isle Pattern 1, K 20 rows. Remove card. Insert card 2 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle Pattern 2. K 158 rows. Remove card. Insert card 1 and lock on first row. Cont in st st and MC, K 2 rows. RC shows 184*. Do not release card. (Electronic machines - memorize row, then lock card on first row.) Cont in Fair Isle Pattern 1, K 20 rows. Remove card. Cont in st st and MC, K 4 rows. RC shows 208.

SHAPE SHOULDERS

Cast off 7 [8, 9] sts at beg of next 8 [6, 4] rows and 8 [9, 10] sts at beg of foll 6 [8, 10] rows. Using WY, K a few rows over rem 64 sts and release from machine.

FRONT

Work as for Back to *.

SHAPE NECK

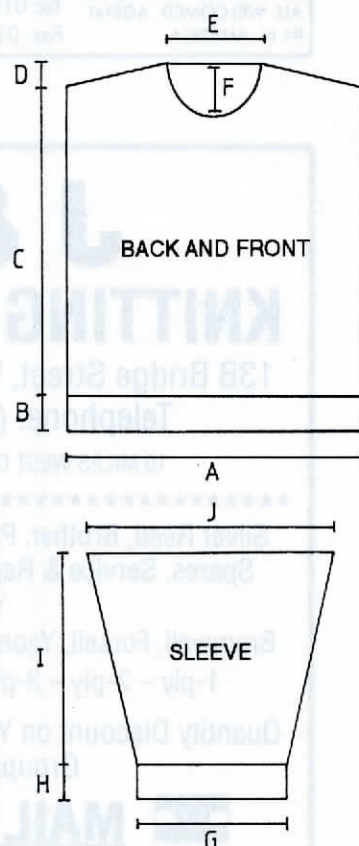
Using nylon cord, K 91 [99, 107] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Do not release card. (Electronic machines - memorize row, then lock card on first row.) Cont in Fair Isle Pattern 1. K 1

row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 5 alt rows, K 1 row. Dec 1 st at beg of next row. 52 [60, 68] sts. Leave card locked on first row. Cont in st st and MC. K 4 rows.

SHAPE SHOULDER

Cast off 7 [8, 9] sts at beg of next and foll alt row, K 1 row. Cast off 7 [8, 10] sts at beg of next row, K 1 row. Cast off 7 [9, 10] sts at beg of next row, K 1 row. Cast off 8 [9, 10] sts at beg of next and foll alt row, K 1 row. Cast off rem 8 [9, 10] sts. With carriage at right, unravel nylon cord over 14 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine.

66▶



A = 52.5 [57.5, 62.5] cm

B = 7 cm

C = 59 cm

D = 3.5 cm

E = 20 cm

F = 10 cm

G = 25.5 [27.5, 29] cm

H = 6 cm

I = 46.5 cm

J = 39 [44, 49] cm

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With carriage at right unravel nylon cord over rem Ns, bringing Ns back to WP. Take carriage to left without knitting. Finish to correspond with first side reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 82 [88, 94] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows. Transfer sts for st st. Insert card 1 and lock on first row. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 7th [6th, 5th] row until there are 126 [142, 158] sts and at the same time K 2 rows. Do not release card. (Electronic machines - memorize row, then lock card on first row.) Cont in Fair Isle Pattern 1, K 20 rows. Remove card. Insert card 2 and lock on first row. Cont in st st and MC, K 2 rows. Release card and cont in Fair Isle Pattern 2. K 118 rows. Remove card. Insert card 1 and lock on first row. Cont in st st and MC, K 2 rows. Do not release card. (Electronic machines - memorize row - then lock card on first row.) Cont in Fair Isle

Pattern 1. K 20 rows. Remove card. Cont in st st and MC. K 1 row. RC shows 165. Using MT+2, K 1 row. Cast off using a latch tool.

NECKBAND

Join right shoulder seam. Push 174 Ns to WP. With P side facing, pick up 64 sts across back neck, 48 sts down right side of front neck, 14 sts across front neck and 48 sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, K 14 rows. Using MT+2/MT+2, K 1 row. Cast off using a latch tool.

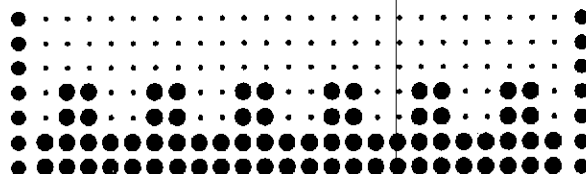
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

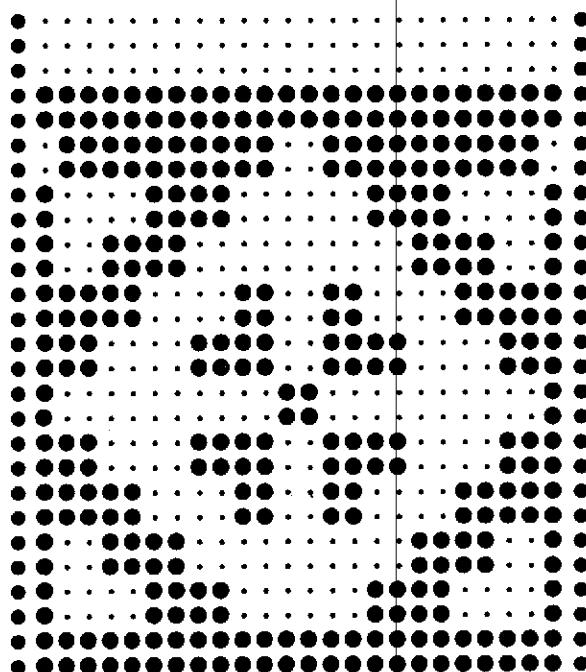
MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

PUNCHCARD CHART 1



PUNCHCARD CHART 2



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DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

★ STAR LETTER ★

Dear Anne,

As I was leaving my knitting club last November, I was assaulted by a man who clearly wanted my handbag. As a result, I lost the sight of my left eye.

I cannot describe how my life has changed. After two operations there is a slight improvement but no actual vision.

I never thought I would ever return to machine knitting, but with the help and encouragement from my family and friends at the Ewe-Knit knitting club in Rochdale, I realised that life goes on.

I changed my Brother 950 for a 965i so that I could dispense with mylar sheets and also have the programme panel on the right. I then started to re-learn and adapt various techniques, especially when working on the left of the needlebed. This has not been easy as I have been machine knitting since 1964 and it is very difficult to teach an old dog new tricks!

I can now read MKM which is wonderful after months of knitting starvation. I am learning to accept my situation and I am looking to the future and being able to read many more issues of your super magazine.

Yours sincerely,
Rita Walker
Burnley.

We really admire your courage, Rita but are appalled that your life was changed so radically by this cruel attack. It is wonderful to hear, yet again, that machine knitting has helped in a recovery from crisis, so let us help the good work along by ensuring that you have a free supply of MKM for the coming year. Your Star letter wins £5 and a subscription and I'm sure your fellow readers will join me in wishing you a speedy recovery. Keep on enjoying your knitting and we look forward to hearing about some of your 'new tricks'.

Dear Anne,

It is now over six years since I started advertising Norwegian buttons in MKM and during that time I have had over 2,000 enquiries from all over the world. This shows how widely MKM circulates. Even in the 'outback' of Australia and New Zealand the magazine was known. Many of my customers have now become good friends.

I am now retiring and have been taken over by 'Rosaline Designs', Ardmore Lodge, Edderton, Ross and Cromarty,

Scotland IV19 1LB. Through MKM, I would like to thank all my customers for their interest and wish them 'good knitting'.

Yours sincerely,
Georgina Malabar
Aber Knitting, Balloch,
Scotland.

I'm pleased to know your advertisements in MKM have brought you friends as well as customers, Georgina. I am sure that they, like us, send you good wishes for a long and happy retirement.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

Dear Anne,

In the middle of knitting the man's sweater, 'Autumn Tints', (page 33, Sept.'94 MKM) I visited my mother in Ipswich, taking the pieces with me to sew in the ends. Mum watched me doing this over two days then asked, 'Why don't you weave them in on the machine?'

When I returned home I did just that on the sleeves, which look really tidy as a result. I hope this is of interest to other knitters as I've not seen it mentioned elsewhere. You only need to weave over the first six or eight needles at a colour change and I found I had to anchor the new colour because I needed one hand to operate the carriage and one to hold the end of the weaving yarn. The weaving has to be done twice on each colour change - the yarn just finished, then the new one. I anchored the new yarn to the ratchet that lifts and lowers the ribber, removing it to weave it in when the carriage was in the right place.

I think this particular sweater is one of the nicest for a man - not dull in colour as some of them are. I hope we have more to come!

Yours sincerely,
Valerie Hams
Huntingdon.

Thank you for this tidy tip, Valerie - much neater than the usual shaggy 'beard' at the edges. The pattern you like so much was designed by Barbara Tobias. As she is a regular contributor, you do have more to come. She designed Pattern 2 this month and for the October issue, there's a man's sweater in similar style to 'Autumn Tints'.

Dear Anne,

A kind lady has given me dozens of cones of yarn to be knitted up for Romanian children and I would like to ask if any of your readers, or perhaps a club or two, can help. I will supply a free, simple pattern if any volunteers can collect the yarn from me.

Yours sincerely,
Christelle Marks-Jeffery
Christelle Creations.

We're happy to publish your plea, Christelle. Any reader who is able to help, can contact Christelle Marks-Jeffery at this lovely address: Badgers Copse, Hampers Lane, Storrington, West Sussex RH20 3HU. (Tel: 01903 743147)

Dear Anne,

I was interested to see in the June issue, the excellent diagrams from Silver Reed illustrating the cast-off using back stitch. I often use this method and find that it is much easier to do if I knit one row with the nylon cord before starting the cast-off. The stitches are then out of the needles and it is much simpler to insert the tapestry needle without it catching on the hooks.

Many thanks for an excellent magazine - there is always something for both beginners and more experienced knitters.

Yours sincerely,
Eileen Smith
Dalbeattie, Scotland.

We're glad you like the magazine, Eileen and thank you for a really useful tip. It should be much easier to handle the work, off the machine - why didn't we think of the nylon cord?

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Designed by

TWEEDY TUCK STITCH

8

Hazel Duignan

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 80 machines with Deco and E6000 machines.

MATERIALS

Forsell Rutland Tweed 4-ply. (Yarn Guide No.11.)
2 x 500 g cones in Langham (MY).

GARMENT WEIGHT

Finished garment in first size weighs 705 g.

The fibre content of this yarn is 97% Wool, 3% Viscose. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 97-102 [107-112, 117-122, 127-132] cm, 38-40 [42-44, 46-48, 50-52] in.
Actual size 110 [121, 133, 144] cm, 43½ [48, 52½, 57] in.
Length to shoulder 73.5 cm, 29 in.
Sleeve seam 50.5 cm, 20 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

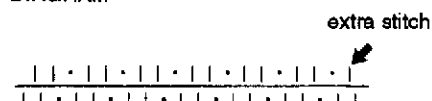
50 stitches on each bed to 24 cm and 100 rows to 19 cm, measured over tuck pattern in full needle rib with Duo 80 lock on N/AX←, Deco setting 2; on E6000 machines, use Patt 1066, Knit Tech 138 and lock on N/KX (stitch size approximately 4¼/4¾).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Before knitting, prepare punchcard from chart provided. Note that pattern, as shown, may have to be repeated until the card is a suitable length for knitting.
- Remember to put a pusher into blocking rail for every stitch decreased and to bring a pusher out of blocking rail for every stitch increased on front bed.
- For this pattern, RC refers to the row counter on the lock, not on the console, unless otherwise stated.
- Do not press the fabric or you may spoil the texture of this stitch pattern.
- The instructions for shaping the neck are included, but you can use the cut and sew method if you prefer.

DIAGRAM



E6000 PROGRAM

Prog - ENT
Erase - ENT
Cast-On - 4 - ENT
All St Patt - NO
St Patt A - 1066 - ENT
Alter - NO
Knit Tech - 138 - ENT
Enlarge/Position - NO
Test - NO
All St Patt - ENT
Form - NO
Continue as usual to end of program

BACK

Handle down. Orange strip-pers. On each bed, set up 116 [128, 140, 152] Ns at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram). (E6000, cast-on 4). Set lock on N/N and ss to 4/4. Using MY, K 1 row. Set lock on CX/CX and ss to 4¼/4½, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP. Set RC at 000. Set lock on N/N, ss to 4¼/4½ and K 32 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and SS to 4/4, K 2 rows. Set lock on N/N and ss to 4¼/4½, K 1 row. Inc 1 st on each bed at right edge. 117 [129, 141, 153] sts on each bed. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. (E6000 - Pattern A.) Set RC at 000. Set lock on N/AX← and Deco on setting 2. (E6000 - N/KX.) Set ss to 4¼/4½ and K 216 rows. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end on next and every foll alt row until 101 [113, 125, 137] sts rem on each bed, then on every foll 3rd row until 89 [101, 113, 125] sts rem on each bed *. K 97 rows. RC shows 130. Place a marker at each side of centre 41 sts on front bed. Cast off loosely.

FRONT

Work as for Back to *. (For cut 'n' sew version, K until RC shows 138. Place marker at each end. K 10 rows. Cast off loosely.) K 57 rows. RC shows 90.

SHAPE NECK

Note number in window of card holder. (E6000 - Note RC number on console.) Using a length of MY, cast off centre 15 sts on each bed and return pushers under these Ns to blocking rail. Note position of Ns and pushers at left. Transfer sts at left on to decker combs and push empty Ns to NWP. Return pushers under these Ns to blocking rail. (E6000 - reset L End N number.) Set RC at 000. Dec 1 st on each bed at neck edge on every 3rd row until 24 [30, 36, 42] sts rem on each bed. K 9 rows. RC shows 48. Place marker at armhole edge for shoulder line. K 10 rows. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted. Transfer sts from decker combs on to Ns. Arrange pushers as noted. Turn card to noted number. Program card with Deco and clip Deco to lock. (E6000 - return to noted RC number on the console and change End N numbers.) Finish to correspond with first side, reversing shaping.

SLEEVES

Handle down. Orange strip-pers. On each bed, set up 74 Ns at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement as shown in Diagram). (E6000, cast-on 4). Set lock on N/N and ss to 4/4. Using MY, K 1 row. Set lock on CX/CX and ss to 4¼/4½, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP. Set RC at 000. Set lock on N/N, ss to 4¼/4½ and K 38 rows. Push up empty in-between

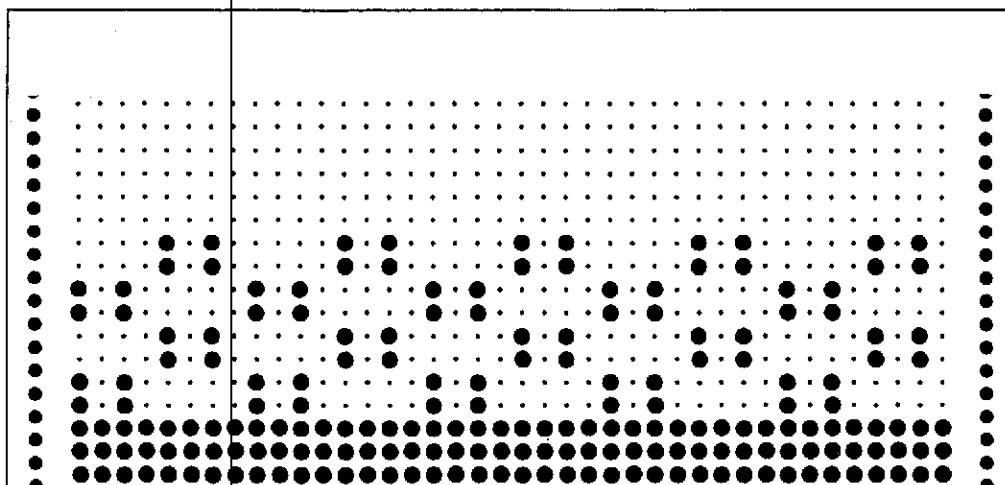
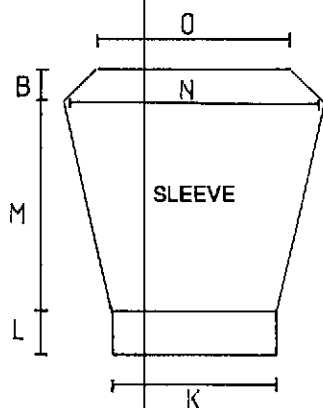
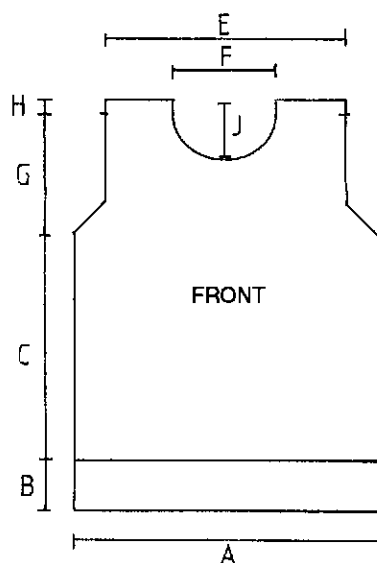
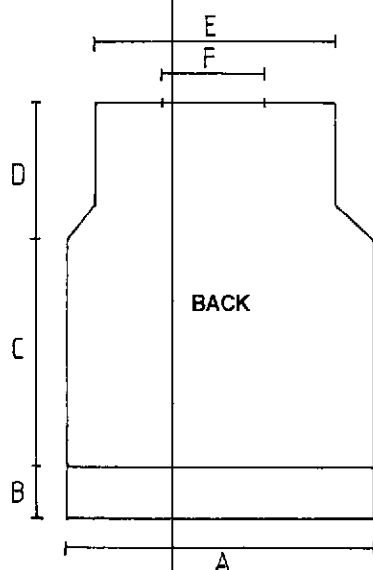


Diagram for punching out card for Duo 80 machines. Repeat pattern to top of card in the usual way.



A = 56 [61.5, 67.5, 73] cm
B = 6.5 cm
C = 41 cm
D = 24.5 cm
E = 42.5 [48, 54, 60] cm
F = 19.5 cm
G = 26 cm
H = 1.5 cm
J = 11 cm
K = 35.5 cm
L = 8 cm
M = 42.5 cm
N = 53.5 cm
O = 40 cm

Ns on both beds to WP. Set lock on CX/CX and SS to 4/4, K 2 rows. Set lock on N/N and ss to 4½/4½, K 1 row. Insert card into card holder and set to 0. Program card with Deco and clip Deco to lock. (E6000 - Pattern A.) Set RC at 000. Set lock on N/AX- and Deco on setting 2. (E6000 - N/KX.)

Set ss to 4½/4½. Shape sides by inc 1 st on each bed at each end on next and every foll 12th row until there are 112 sts on each bed. K 7 rows. RC shows 224. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end on next

and every foll alt row until 96 sts rem on each bed, then on every foll 3rd row until 84 sts rem on each bed. K 1 row. RC shows 34. Place marker at centre. Cast off loosely.

NECKBAND

Join right shoulder seam. (For

cut-and-sew neckline, draw a neckline shape on back and front using measurements on diagram as a guide. Sew two rows of zig-zag stitch around neckline then cut out surplus fabric to form neck curve.) Handle down. Orange strippers. Set up 140 Ns on each bed at centre of machine in WP. Arrange Ns for 2x2 rib (2x1 N arrangement) as shown in Diagram (E6000, cast on 4). Set lock on N/N and ss to 4/4. Using MY, K 1 row. Set lock on CX/CX and ss to 4½/4½, K 2 rows. Rack one full turn to the right. Transfer end st on back bed to end N on front bed and push empty N to NWP. Set RC at 000. Set lock on N/N, ss to 4½/4½ and K 5 rows. Using ss 4½/4½, K 5 rows. Using ss 4½/4½, K 8 rows. Using ss 4½/4½, K 5 rows. Using ss 4½/4½, K 5 rows. Push up empty in-between Ns on both beds to WP. Set lock on CX/CX and ss to 4/4, K 2 rows. Set lock on N/N, ss to 4½/4½ and K 1 row. Change to black strippers, set lock on GX/N and ss to 5, K 4 rows. Pull loop of yarn down between the beds. Set lock on N/GX and ss to 5, K 4 rows. Using WY, K a few rows and release from machine or join using the Passap method.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join left shoulder and neckband seam. If you have not already used the Passap method for attaching neckband, pin neckband to neck edge. Unravelling WY as required, backstitch through open loops of last row worked in MY to front edge on right side and slip stitch remaining loops to wrong side. Set in sleeves, matching markers. Join side and sleeve seams. Fold ribbed section of neckband in half to inside and slip stitch in place.





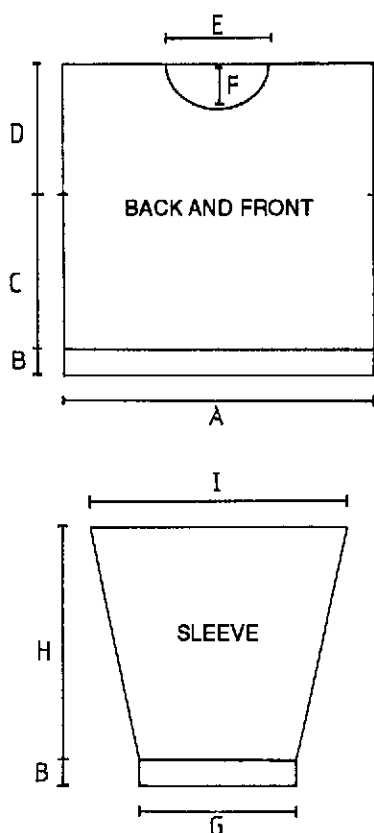
Designed by

FAIR ISLE PATTERN

K 18 rows A/B and 18 rows MC/B. These 36 rows form Pattern.

BACK

With carriage at right and using MC, cast on 60 [66, 70, 76, 80, 84] sts at centre of machine in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 10 [10, 10, 14, 14, 14] rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting.



A = 31.5 [34.5, 36.5, 40, 42, 44] cm
B = 4 [4, 4, 5.5, 5.5, 5.5] cm
C = 15 [19, 22, 23, 27, 30.5] cm
D = 15 [15, 16, 17.5, 18, 20] cm
E = 10.5 [10.5, 11.5, 13.5, 13.5, 13.5] cm
F = 4 [5, 5, 5, 5.5, 6.5] cm
G = 15.5 [16.5, 17.5, 17.5, 18.5, 20] cm
H = 24 [30, 30.5, 33.5, 38, 40] cm
I = 29 [29, 31.5, 34.5, 35.5, 40] cm

CHILDREN'S CHUNKY

9

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 9 mm chunky punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Texas Chunky. (Yarn Guide No.16.)

BOY'S VERSION

1 x 600 g cone in Larch (MC).

1 x 600 g cone in Lichen (A).

1 x 600 g cone in Navy (B).

GIRL'S VERSION

1 x 600 g cone in Aster (MC).

1 x 600 g cone in Dawn (A).

1 x 600 g cone in Warm White (B).

GARMENT WEIGHT

Finished garment in third size for girl weighs 265 g; fifth size for boy weighs 365 g.

The fibre content of this yarn is 100% acrylic. For further information about this yarn please write to the following address:- F W Bramwell & Co, Unit 5, Metcalf Drive, Altham Lane, Accrington, Lancashire BB5 5TU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 51 [56, 61, 66, 71, 76] cm, 20 [22, 24, 26, 28, 30] in.
Actual size 61 [67, 71, 78, 82, 86] cm, 24 [26½, 28, 31, 32, 34] in.

Length to shoulder 34 [38, 42, 46, 50.5, 56] cm, 13½ [15, 16½, 18, 20, 22] in.

Sleeve seam 28 [34, 34.5, 39, 43.5, 45.5] cm, 11 [13½, 14, 15½, 17, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

19 stitches and 24 rows to 10 cm, 4 in measured over Fair Isle Pattern (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 73.

Release card and cont in Fair Isle patt *. Set RC at 000. Using MT, K 36 [46, 54, 56, 65, 74] rows. Place marker at each end **. K 36 [36, 36, 42, 43, 48] rows.

3RD SIZE
K 2 rows A/B.

ALL SIZES

RC shows 72 [82, 92, 98, 108, 122]. Push 20 [23, 24, 25, 27, 29] Ns at left and right to HP. Using WY, K a few rows in st st over rem 20 [20, 22, 26, 26, 26] sts and release from machine. Push

Shirley Cowling

Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for Back to **. K 26 [24, 26, 30, 29, 32] rows. RC shows 62 [70, 80, 86, 94, 106].

SHAPE NECK

Note patt row on card. Using nylon cord, K 36 [39, 41, 45, 47, 49] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge of next and every foll alt row until 20 [23, 24, 25, 27, 29] sts rem. K 2 [4, 0, 0, 2, 4] rows.

3RD SIZE

K 2 rows A/B.

ALL SIZES

Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 12 [12, 12, 14, 14, 14] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 30 [32, 34, 34, 36, 38] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th [5th, 5th, 4th, 5th, 5th] row until there are 42 [44, 46, 46, 52, 48] sts, then on every foll 4th [5th, 5th, 5th, 5th, 5th] row until there are 56 [56, 60, 66, 68, 76] sts. K 2 [12, 7, 7, 10, 0] rows. Cont in st st.

1ST, 3RD, 5TH & 6TH SIZES
K 4 [2, 2, 6] rows in MC [A, MC, MC].

ALL SIZES

RC shows 58 [72, 74, 81, 92, 96]. Using WY, K a few rows and release from machine.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on).
- On Brother electronic machines place pattern over centre 0.
- For ribbing with a ribber on Brother machines, put slide lever on II.

RIGHT SHOULDER

Push 20 [23, 24, 25, 27, 29] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and appropriate colour, K 1 row. Cast off.

NECKBAND

Push 55 [59, 65, 71, 75, 77] Ns to WP. With K side facing, pick up 9 [11, 13, 13, 15, 16] sts down left side of front neck, 12 [12, 12, 14, 14, 14] sts across front neck, inc 2 sts evenly, 9 [11, 13, 13, 15, 16] sts up right side of front neck and 20 [20, 22, 26, 26, 26] sts

across back neck inc 3 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC [A, A, MC, MC, A], K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 16 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

LEFT SHOULDER

Work as for right shoulder but read left for right.

ARMHOLE SEAMS

Push 56 [56, 60, 66, 68, 76] Ns to WP. With K side of Back and Front facing, pick up sts between markers and place on to Ns. With P side of Sleeve facing, replace sts on to same Ns. Unravel WY. Using

MT and appropriate colour, K 1 row. Using MT+6, K 1 row. Cast off using a latch tool.

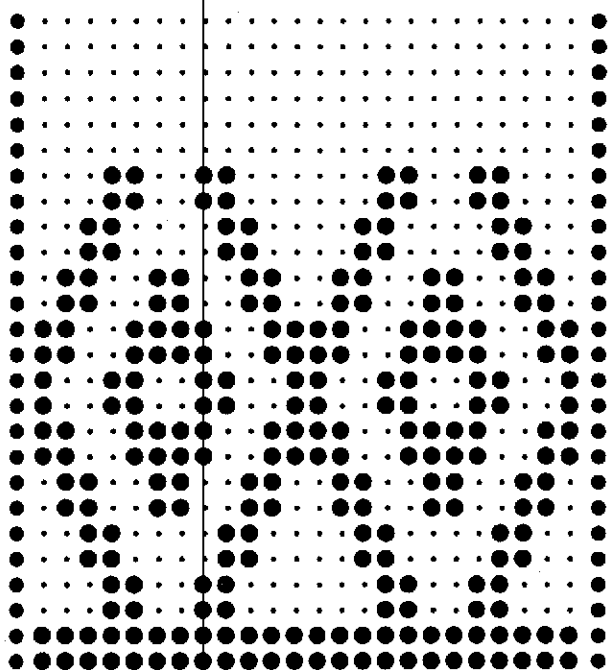
PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join side, sleeve and neckband seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

PUNCHCARD CHART



12st punchcard chart

24st punchcard chart



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DUOMATIC UPDATE

SIDEWAYS KNITTED BANDS

A knitter wrote to say that she found it impossible to produce a neat sideways-knit buttonhole band using her Passap and was always forced to go back to her Toyota to make bands. There is nothing wrong with using the Toyota of course, but there is absolutely no reason why she should not be able to complete her garment on the Passap.

Hazel Duignan

Just a word about answers to your questions before we get down to the knitting. I am always happy to try to provide answers or help with problems in my articles but because of the mysteries of publishing, about which I know nothing, this takes several months. So do continue to send me your questions at MKM - so long as you are prepared to wait for an answer!

Now to the bands. If you like the single bed method of knitting then you can do this on the Duomatic machine by following these instructions.

BAND ONE

Calculate the number of stitches required for the band. Calculate the position of the buttonholes, allowing four needles for each hole on the back bed only. Using black strippers and a single bed cast-on, cast on with waste yarn on the back bed only. Knit about seven or eight rows of waste yarn finishing with the lock at the left of the bed.

Break off waste yarn. Thread bobbin with nylon cord and knit one row. Using main yarn and reducing stitch size by one or two whole numbers knit five rows. Use small pieces of a smooth, strong waste yarn to knit by hand the four stitches for each button-

hole. Knit five more rows. Knit one row at main stitch size. This is the centre row of the band and can be used for a picot. Alternatively, if you are used to using the transfer carriage, transfer all stitches to the front bed and then knit the centre row and transfer all stitches back to the back bed.

Using stitch size minus one or two whole numbers as before, knit five rows.

Drop the front bed. Imagine your four buttonhole needles and one at each side to be numbered as follows:-

X.4.3.2.1.0.

Look at the loops of knitting above the waste pieces of yarn and you will find that there are five loops; put these five on to needles 4, 3, 2, 1, 0. Knit the loops through the stitches on needles 4, 3, 2, 1. Now cast off as follows:-

Put stitch from 2 on to 1, knit through and put resulting stitch on to 2. Put stitch from 3 on to 2, knit through and put the resulting stitch on to 3.

Put stitch from 4 on to 3, knit through and put resulting stitch on to 4. Put stitch X on to 4, knit through and put resulting stitch on to X.

Now pick up the four loops from below waste pieces and

put them on to the empty needles. Gently pull out the pieces of waste yarn. Knit five more rows. Drop front bed again.

Pick up loops from first row in main yarn after the nylon cord and put them on to needles of back bed. Using main stitch size plus one or two whole numbers, knit one row. Now pick up the front edge of garment evenly on to the needles holding stitches on the back bed with the wrong side of the garment facing you. Knit one row by hand and then cast off.

You can, of course, alter the number of needles used for each buttonhole and you can make the bands wider by knitting more than five rows in each group of rows as long as each group is increased by the same number of rows.

Although I have often used the above method on the single bed, I prefer something easier when I am using the Duomatic. Over the years, I have convinced myself that the easiest method is the best method. This may be true or I might just be lazy. Here is the buttonhole band I use most.

BAND TWO

Calculate the number of needles required and the position of buttonholes as before. I have given the stitch sizes for knitting three strands of Hush Knits Mayfair yarn which is equal to about four ply yarn.

Handle down, orange strippers. Set up needles for full needle rib. Set lock to N/N, stitch size 3/3 and knit one row.

Set lock to CX/CX, stitch size 3½/3½ and knit two rows.

Set lock to N/N, stitch size 4/4 and knit one row.

Handle up, change to black strippers and set RC at 000.

Set lock to CX/CX, stitch size 4¼/4¼, knit two rows.

Increase stitch size to 4½/4½ and knit two rows.*

Increase stitch size to 4¾/4¾ and knit two rows. Set RC at 000.

Increase stitch size to 5/5 and knit to RC 012.

Transfer the buttonhole stitches to the front bed and, using a spare length of yarn, cast them off. (You can use a separate length for each buttonhole, or one long length across the bed so long as you do not pull it tightly between buttonholes. Which ever you choose to do, make sure that your yarn is long enough to cast off and cast on again.) Using the long end of your spare yarn make a zig zag over the empty needles of each buttonhole. Use the double ended bodkin to take the yarn ends down between the knitting and the back bed. Knit on to RC 030. The buttonhole band is now finished and must be joined to the front edge of the garment.

1. You can, if you wish, release the band on to waste yarn and backstitch it in place on the right side of the garment through the open loops of the last row knitted in main yarn. The other edge is then slip-stitched to the wrong side of the garment. This is easier to do if you can steam or press the band before stitching which depends on the yarn that you are using.

2. You can then transfer the stitches to one bed, cast off, then stitch the cast off edge to the garment edge.

3. You can use the Passap method, which is the way I usually choose. Here is the method, for the benefit of any new knitters:-

a) Place the garment on the back bed with the edge to be joined towards you, and the right side of the garment facing the ceiling.

b) Pull back bed needles just a little way through edge of garment.

c) Transfer stitches from front bed to back bed. You will

now have a sandwich of back bed stitch, garment edge and front bed stitch on each needle.

d) Knit a row by hand, leaving a fairly large loop of yarn on each needle. Drop front bed.

e) Carefully turn garment over on to the front bed and latch off the large loops on the back bed.

4. If you have a linker or an overlocker, then you can use either of these to join band to garment.

BAND THREE

Knit a tubular band as for Band Two but, instead of casting off and then casting on the buttonhole row, knit by hand using smooth strong yarn (buttonhole thread will do) over the front bed buttonhole stitches. With a separate piece of yarn, knit by hand over the back bed buttonhole stitches. When the band is finished press or steam if possible then unpick the waste yarn from the buttonhole stitches and finish the whole buttonhole by hand. I have only used this method on four ply wool which could be pressed. I have never tried it on stranded yarns but I have known other knitters make a very neat job of even stranded yarn.

BAND FOUR

If you are confident enough, make the band as for Band Two but without making buttonholes, then use your sewing machine to make machine-stitched buttonholes when the garment is completed.

Just one or two words of warning. Firstly, do join your bands on to the garment evenly and secondly, check that you are joining them to the correct front edge. It is quite easy to knit a buttonhole band and join it to the right front of a man's cardigan! I know how easy it is, as I have just done just that on one occasion.

Whilst thinking about front bands, it might be a good time to cover bands for attaching zip fasteners rather than button bands. There are, as always, lots of ways of making these bands. A full needle rib band attached to the edge of the garment with the zipper tape stitched under the band can be used. However, a neater method, enclosing the zipper tape, is quite easy to knit on the Duomatic. For this you need a half tubular band and I prefer to start and finish this with waste yarn and then close and neaten both ends with a blunt needle and a length of main yarn. Try knitting a sample in four-ply yarn as follows:-

ALL MACHINES

Set up 12 needles on each bed for full needle rib. Handle down, orange strippers, waste yarn.

Set lock to N/N, stitch size to 3½/3½ and knit one row.

Set lock to CX/CX, stitch size to 4/4 and knit two rows.

Set lock to N/N, stitch size to 4½/4½ and knit one row.

Handle up. Change to black strippers.

Set lock to GX/N, stitch size to 5 and knit eight rows.

Pull loop of yarn down between the beds. Set lock to N/GX, stitch size to 5 and knit eight rows.

DUOMATIC 5 OR 80

LEFT FRONT EDGE PIECE

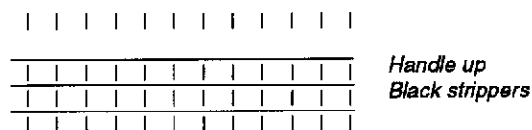
Arrange pushers as shown in the Diagram and change to main yarn.

Set locks to BX→BX→, stitch size to 5 (or to suit yarn).

Continue to knit to required length. Release on to waste yarn.

With work still folded, steam or press.

DIAGRAM FOR DUO 5 or 80



RIGHT FRONT EDGE PIECE

Knit another piece in exactly the same manner, but with locks set to BX←/BX←.

Stitch the fold edge of each piece to garment edge.

Slide zipper tape in between the two flaps, tack and then sew into place.

E6000

Use technique 108 for left front piece and technique 109 for right front piece.

The photograph shows a buttonhole knitted as in Band Two. I must apologise as I have had to use a different yarn to the one suggested.

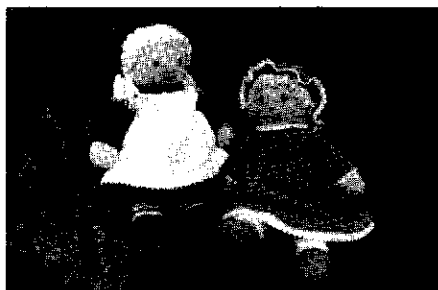
You may remember that I recently moved house! The new house had a five foot seven foot kitchen so we decided to have it extended. The builders have been here for five weeks and the house is a cross between a bomb site and a building lot. I have not been able to unpack everything yet and there is such a mess that I cannot find anything that I need. However, the building bit is nearly finished so, soon I shall have a kitchen as well as all my yarn unpacked. There's just one small problem; the builders are laying down a small patio area outside the kitchen, so if the weather is good I may not want to cook or even knit!



Pippin Designs

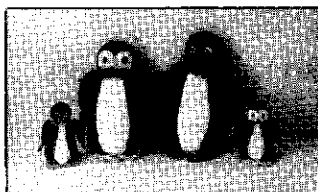
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DS

KALEIDOSCOPE

Designed by Ruth Cox

BRRRM ... BRRRM!

10

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of 4-ply in Gold (A), Red (B), White (C), Black (D) and Peach (E).
Polyester stuffing.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Length approximately 17 cm, 7 in.

TENSION

We used tension dial setting 6 as main tension (MT) throughout, unless otherwise stated.

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side.
- 'Thread off' means break yarn then thread end through sts and release from machine.
- 'Transfer all sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.
- 'Latch off' means beginning at opposite end to carriage, lift end st into hook of latch tool, push st behind latch, lift second st into hook of latch tool and pull through first st. Continue in this way to end of row, pulling yarn through last st to secure.
- Oversaw end stitches of rows together to make a flat seam.

CAR BODY

Push 61 Ns to WP. Leaving outside Ns in WP, return 3 Ns out of every 4 to NWP. (16 Ns in WP.) Using A, K 1 row. Hang on cast-on comb or use a nylon cord to secure loops. Return centre N from each group of 3 Ns in NWP to WP. (Alt Ns are now in WP.) K 2

rows. Push empty Ns back to WP. Set RC at 000. K 21 rows. Set carriage to hold. Push 20 Ns at opposite end to carriage to HP, K 1 row. Push 20 Ns at opposite end to carriage to HP. Cont on rem 21 sts.

INTERIOR

Using B, K 7 rows. Place a marker at each end. K 7 rows.



Push Ns from HP to UWP. Set RC at 000. Using A, K 44 rows.

RADIATOR

Using C, K 2 rows. Using D, K 1 row. Transfer alt sts. Using MT-2, K 2 rows. Latch off.

WHEELS (Knit 4)

Push 31 Ns to WP. Push 2nd and every foll alt N back to NWP. Using MT and D, K 1 row. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 15 rows. Transfer alt sts. Using C, K 2 rows. Thread off. Pull up yarn, secure and join seam.

DRIVER'S HELMET

Push 17 Ns to WP. Push 2nd and every foll alt N back to NWP. Using C, K 1 row. Hang

on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. Set RC at 000. K 15 rows. Transfer alt sts. K 1 row. Thread off. Pull up yarn, secure and join seam.

FACE & HELMET PEAK

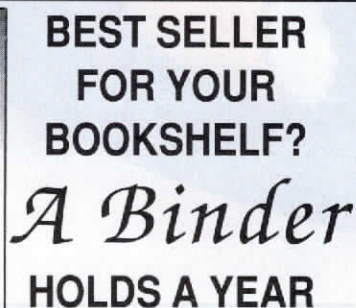
Push 5 Ns to WP. Push 2nd and every foll alt N back to NWP. Using E, K 1 row. Hang on cast-on comb or use a nylon cord to secure loops, then push empty Ns back to WP. K 7 rows. Using C, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. K 1 row. Cast off.

MAKING UP

Join seam of car body. Fold

work so that seam is in centre of work (the underneath of the car). Join 'latch off' sts. Using B, gather one side of interior section, pull up yarn and secure. Repeat for the other side. Stuff car. Pull up cast on yarn and secure. Press the interior into the body of the car. Tie a knot in the end of a length of B and, using a darning needle, take the yarn through the centre of a knitted stitch from underneath the car to the marked row of the interior section. Make a stitch and push needle through stuffing to underneath of car, coming out through the centre of another knitted stitch. Pull needle in again through the same knitted stitch, repeat several times along marked

row to keep interior in place. To fasten off yarn, take the needle through the stuffing going in and out of the knitted stitches as before. Stuff wheels. Pull up cast on yarn of each wheel and secure. With car resting on a flat surface, sew wheels in place by taking the sewing needle through a small amount of fabric, first from the back of the wheel, then from the car, repeating all the way around the wheel. Stuff helmet. Pull up cast on yarn and secure. Pull up cast on yarn of drivers face and helmet peak and sew to front of helmet. Using D, embroider eyes and mouth. Sew helmet to interior section of car as for the wheels.

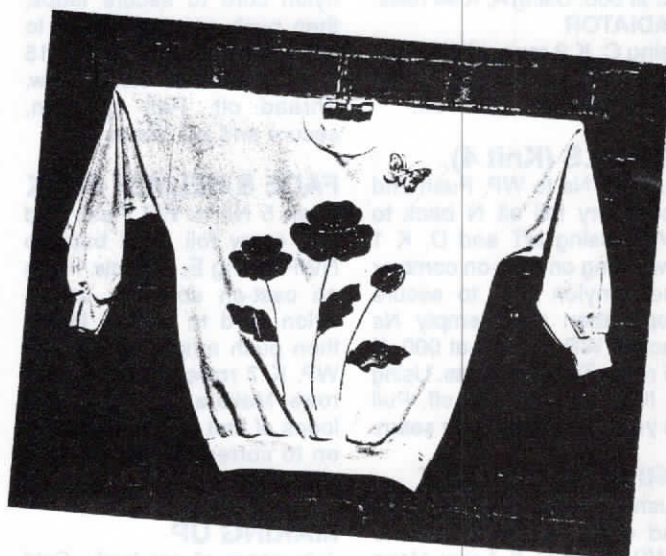


Post coupon or use separate paper to avoid cutting magazine



Christelle
CREATIONS

Christelle Creations have a superb range of 'no-sew' applique kits - designs from butterflies to balloons, clowns to Christmas trees - which come complete with pattern, fabrics and instructions and there's a wide choice of fabric paints with which to decorate them. These paints normally sell at £1.95 per pot (1 fl.oz.) but you can order a special offer pack of ten mixed colours for only £10.00, which includes the postage! This is an offer too good to miss but





Christelle Creations have also given us ten free packs for our Freeline Draw! Just send us a postcard with your name and address, marking it 'Fabric Paints'. Our address is MKM, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW and the card must arrive

by 30th September.

To order the special offer packs, send a cheque or postal order for £10.00 to Christelle Creations, Badgers Close, Hampers Lane, Storrington, West Sussex RH20 3HU. Credit card orders - ring 01903 743147.

The Knitting & Stitching Show

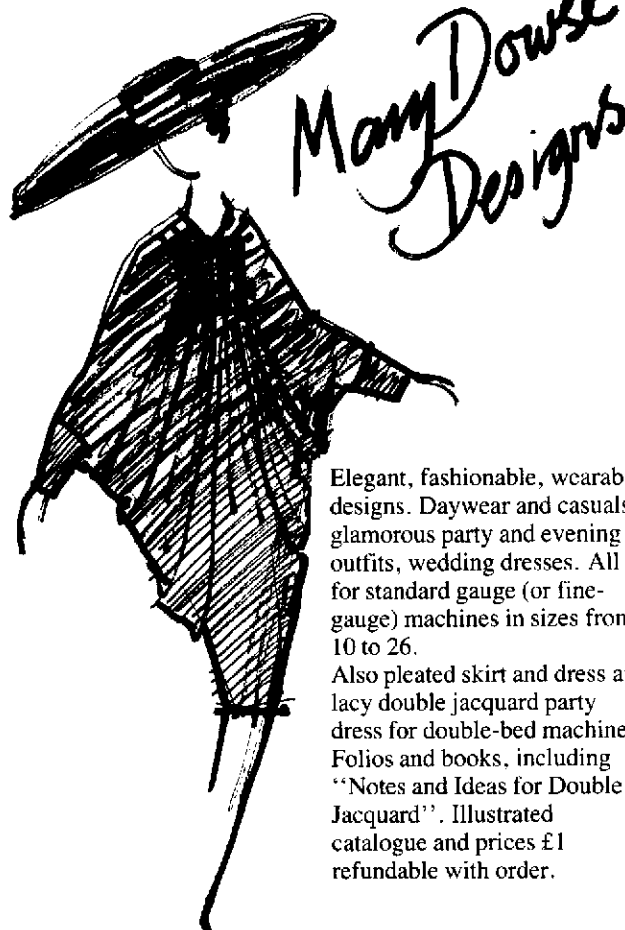


CREATIVE INSPIRATION is assured for visitors to the **Knitting & Stitching Show** at London's Alexandra Palace from 19th to 22nd October. There's everything from church banners to tea cosies at a show which concentrates on the creative aspect of knitting and needlecrafts. You can see the latest developments in design, colour and products to inspire your autumn and winter knitting and there will be plenty of special Exhibition bargains to snap up.

Tickets for the exhibition cost

£7.50 (£5.50 for senior citizens and students) and the organisers, Creative Exhibitions Ltd., have generously given us six pairs for our MKM Freeline Draw. To enter the draw, send a postcard with your name and address, marked 'Alexandra Palace' to A & J Publicity, 15 Alders Road, Edgware HA8 9QG to arrive on or before 30th September.

For further details, or to order tickets in advance for The Knitting & Stitching Show, telephone 01394 270707.



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TO & FRO

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IRIS BISHOP

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All design collections are illustrated in full colour.

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IRIS BISHOP

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CLUBS WELCOME!

There's more to Knitting Clubs than sharing problems and techniques, successful clubs also have a good social life. Make your members' day by organising a trip. Clubs will find a warm welcome at these locations.

EXHIBITIONS

CREATIVE EXHIBITIONS

Tel: 01394 285678

John Allen and other stars present a major feature at **The Knitting & Stitching Shows** to indicate new horizons in knitting design. Demonstrations and hands-on opportunities within John's machine knitting clinic are entirely free of charge, so clubs are invited to come armed with any problems to be solved. See the shows in Alexandra Palace, London (October 19th - 22nd), Dublin (November 9th - 12th) and Harrogate (November 22nd - 24th). Call us for details.

ICHF

Dominic House, Seaton Road, Highcliffe, Dorset BH23 5

Tel: 01425 272711

Creative Stitches, Britain's most exciting sewing, needlecraft and knitting shows. Demonstrations, 'make & take' workshops, Craft Guilds and over 100 exhibitors combine to make a day out to remember. **Creative Stitches**, Westpoint Exeter, 7th - 10th September.

Creative Stitches - Wales, Cardiff International Arena, 27th - 29th October. Details from the organisers, ICHF.

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KNIT-SEW '95 15th - 18th November

The first **National KnitSew Show of Northern Ireland** will be at the Maysfield Centre in November, this year. Exhibitors will be showing everything from thread and yarn to the finished article. This, together with free lectures and workshops will give you the chance to learn from the experts and find answers to your knitting and sewing problems. These are all the ingredients for a terrific day out at your own show, so don't miss the opportunity! Note the dates in your diary now!

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Tel: 0117 970 1370

The National Knitting and Needlecraft Exhibition at The National Exhibition Centre, Birmingham: 5th - 8th October, 1995

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Explore the world of the 'Chocoholics' at Cadbury World and 'Knitaholics' at Bonnie's Wools. We have linked up with Cadbury World to offer you a really exciting day out. A trip to Cadbury World, where you can enjoy the sights, sounds, tastes and smells of chocolate making. Enjoy shopping in the Chocolate Shop and Bargain Corner, then finish with a meal or snack in the restaurant.

Follow on to Bonnie's Wools where you will find all that's best in machine knitting and coned yarns from most major manufacturers and, of course, Bonnie's own brands, plus masses of industrial yarn bargains. We are now taking bookings for this really exciting day out.

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LE17 6LJ. Tel: 01858 880394 Fax: 01858 880498

If you want to save money and have an enjoyable day out, why not visit Ridgeway Yarns? They are set in beautiful countryside (six miles M1), with access to canals, waterways and country pubs and close to Market Harborough which is a thriving market town. Their yarns are unbeatable in quality and price with exciting bargain bins. Ridgeway Yarns are a busy trade warehouse but extend a warm welcome to knitters, so please do telephone to book an appointment. Free coffee is available to all.

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Tel: 01572 823747

Aladdin's cave warehouse of quality yarns and accessories. Ample parking, near to town centre in beautiful countryside. We are between the A1 and M1, near to Leicester from where is drawn much of our industrial yarn, which we thoroughly test. Low, low prices, as advertised, contact us for details.

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Tel: 0161-827 6976

Co-op Holidaycare, part of the Co-operative Wholesale Society, are able to quote for all the group holiday needs for your club or even to arrange a special knitting holiday! We will take care of all the organisation - coach, hotel, excursions - and take the pain out of your pleasure. Contact us now to discuss your club's requirements.

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MACHINE KNITTING CENTRE

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Tel/Fax: 01253 853481

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METROPOLITAN

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Tel: 01270 628414 Fax: 01270 610038

Metropolitan - often copied, never bettered. Visit us and take advantage of a lecture and/or demonstration or just browse through our yarns, books and accessories in the relaxed, friendly atmosphere of Metropolitan. Refreshments are available and there is much to occupy the non-knitter in the Craft Units, while you enjoy the undiluted pleasures of machine knitting. Contact us for details about arranging a visit.

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Spectrum Yarns is equipped with the most up-to-date machinery in the world and produces consistently high quality, knot-free yarn. Only top quality raw materials are used, including British-made Courtelle and pure British wool. Visitors are welcome, but organisers must contact Ian Whitehouse at the mill, in advance, regarding the size of the party, the date and so on.

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SCOTLAND

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Tel: 01275 87737 Internet 1004410.2362@compuserve.com

A Knitters' Day Out with an unique difference! Situated in a picturesque setting just off Junction 20 of the M5 and one of 15 craft studios, we offer the largest selection of quality yarns in the West Country. We are authorised dealers for Brother and Pfaff with ample room for demonstrations. Refreshments provided. Please contact Jane Thomas for further information.

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Manor Farm, Rockbourne, Nr. Fordingbridge, Hampshire SP6 3PB

Tel: 01725 518454 Fax: 01725 518777

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THE CORNWALL KNITTING CENTRE

25 Prideaux Close, Tamar View Industrial Estate, Saltash, Cornwall PL12 6LD. Tel: 01752 840810

The South West has always been a favourite holiday destination for many of us. If you are going west this year, why not include a visit to the Cornwall Knitting Centre? It is situated a short distance from the Tamar Bridge, has easy access for the disabled and car parking is free. Open six days a week with a late night on Fridays, it incorporates a wide selection of yarns and accessories as well as a repair shop. Clubs are welcome, by appointment and we hold day workshops during the summer.

D & S CONE YARN SUPPLY

175 Queen Street, Newton Abbot, Devon TQ12 2BS
Tel: 01626 69840

D & S Cone Yarns have been trading for twelve years and stock everything from coned yarns, knitting machines, books and accessories to sewing threads and sewing machines. We also have a large stock of overlockers. We are situated five miles from Torquay with ample parking and refreshments are available. Clubs are very welcome, please telephone for details.

FLIMWELL KNITTING CENTRE

Hollands Farmhouse, High Street, Flimwell, Wadhurst, Sussex TN5 7PF

Tel: 01580 879316

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131 High Street, Yiewsley, West Drayton, Middlesex UB7 7QL
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Huge showroom. Machines (new and used) and spares for Silver Reed, Brother and Knitmaster. Repairs, part exchange, demonstrations. Free expert advice. DesignaKnit, coned yarns, patterns, accessories. Sewing machines and repairs. Craft, haberdashery, hand knitting, needlecraft. Close to Heathrow, M25 (Junction 15), M4 (Junction 4) and M40. Parking nearby. Open Monday to Saturday, 9.30 am - 5.15 pm. Mail order service.

KNITMATES, Unit 21, Rowfant Business Centre, Wallage Lane, Rowfant, Crawley, West Sussex RH10 4NQ

Tel: 01342 718575 Fax: 01342 718576

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MACHINE KNITS (MK) PUBLICATIONS

55-57 Hamlet Court Road, Westcliff On Sea, Essex SS0 7EY
Tel: 01702 348878 Fax: 01702 431486

Club members are very welcome at all times. If you book your visit now, we can organise a free talk/demonstration on a wide variety of subjects to suit your needs. In addition, we have many thousands of coned yarns and hundreds of pattern books. Visit our Superstore now!

NINA A MIKLIN

104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU
Tel: 0171-286 1532

The Nina Miklin Autumn Yarn Fair takes place in central London (21st - 22nd September, 1995), in association with Forge Craft Creations, Woolley Software and Jacpacs. See Nina's new designs, patterns, Italian yarn collection and Book Two in the 'Finishing of Knitwear' series. Free lectures and demonstrations on Swiss darning, Fair Isle on the double bed, DesignaKnit and DPaint and Singer 9000. For further details call Nina at the number above, or Sylvia on 01905 820482.

CLUB SPEAKERS

MAGGIE ANDREWS

79 Hookfield, Harlow, Essex CM18 6QQ

Tel: 01279 422994

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TERRY ARMITSTEAD & JANE HUNTINGFORD

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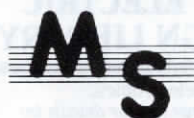
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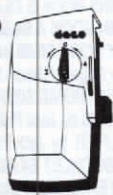
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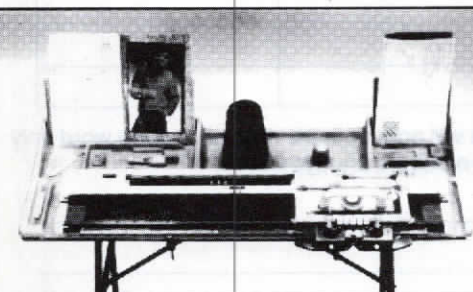
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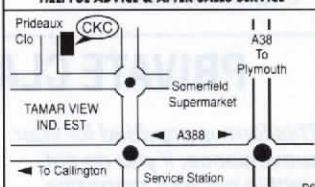
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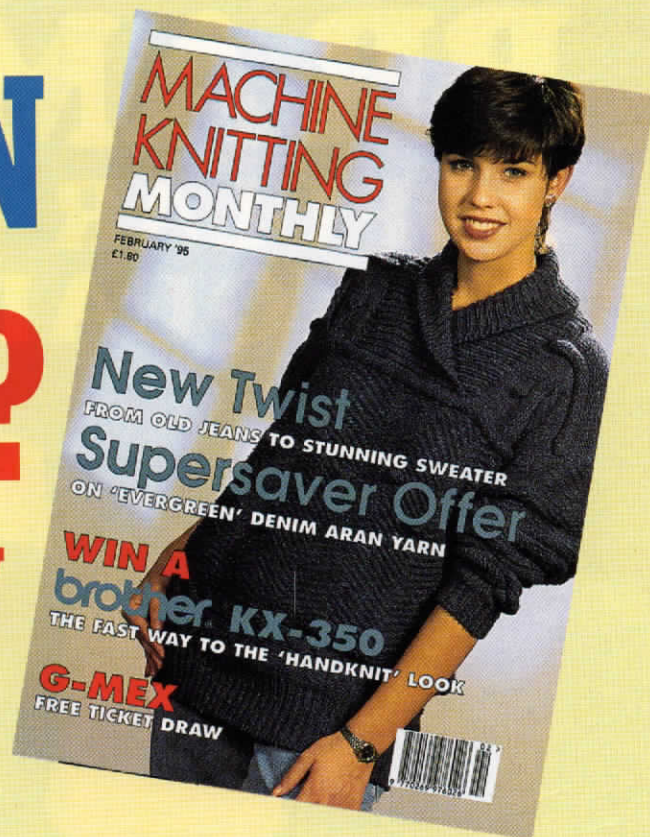
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